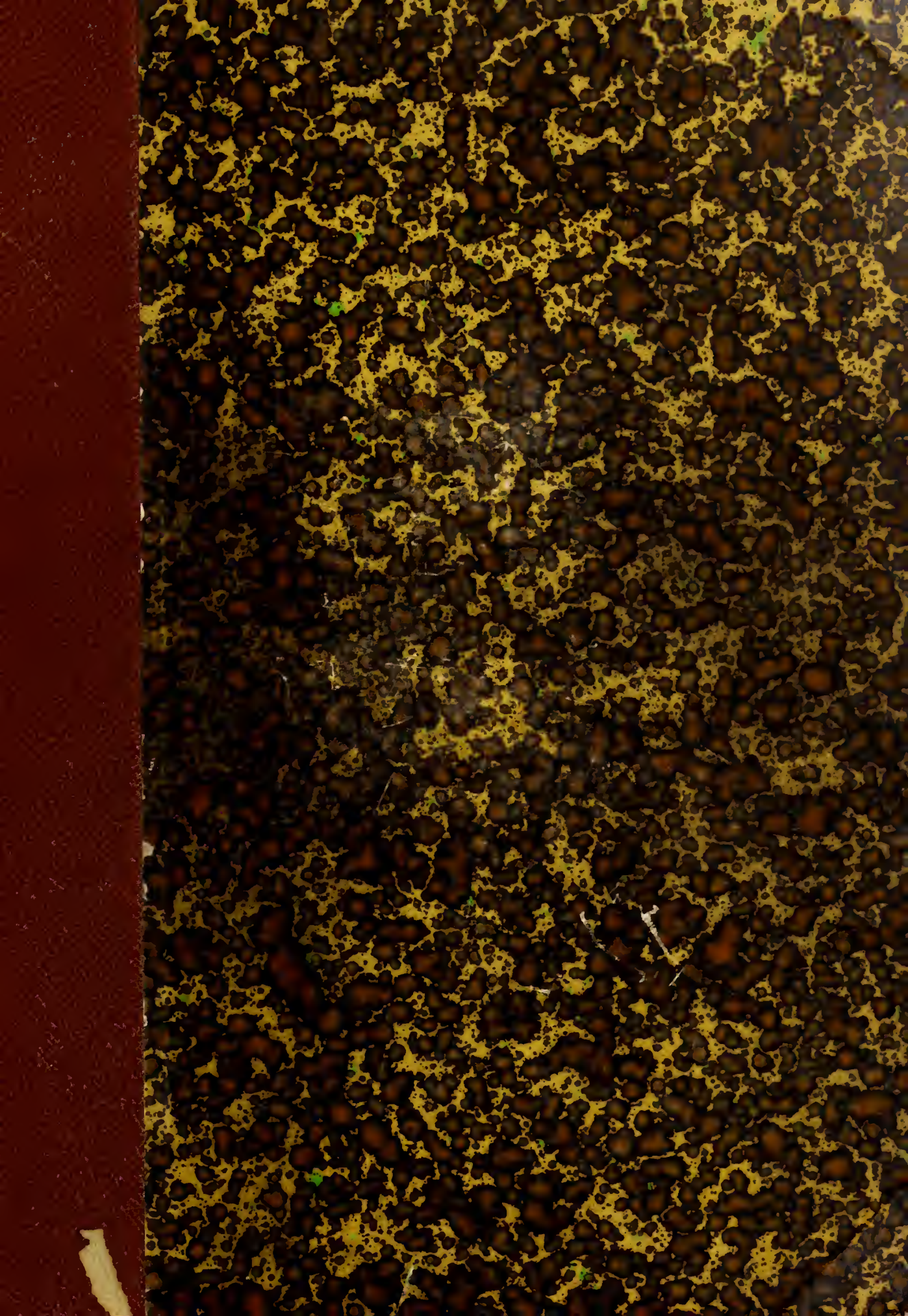

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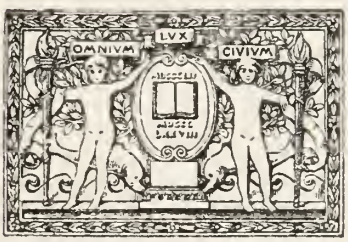

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The Bulletin of the Boston Public Library

JANUARY, 1944

The Old Stock Company

The Boston Museum and Other 19th-Century Theaters

By EDWARD W. MAMMEN

THE nineteenth-century American stock company has often been regarded as an excellent school of acting. Brander Matthews sent a novice to Augustin Daly knowing that in his company she would "be better taught than anywhere else."[1] With elocutionists and actors giving private lessons, amateur dramatics flourishing, and large professional schools established, another critic, J. Ranken Towse, could say that "a real stock company is the only school of acting worthy of the name."[2] Joseph Jefferson's advice to beginners, "Carry a banner,"[3] shows that he, too, felt that the young actor should learn his art by starting as a "super" and by working his way up through the stock company ranks. Occasionally, however, these views meet considerable opposition. Minnie Maddern Fiske thought that provincial stock companies might help the apprentice actor only if he kept reminding himself, "This is all wrong, wrong, wrong."[4] And though Otis Skinner, in his *Footlights and Spotlights,* praises certain aspects of his early training, his final verdict seems to be that while three years of stock company experience gave him many tricks of the trade, they taught him very little of the real art of acting.[5]

The disagreement raises several questions. Was this professional theater a really good school of acting or not? What was it like? What actually happened to the young apprentice in the stock company?

The following pages attempt to reconstruct and appraise this vanished school of acting. One of the most famous of nineteenth-century theaters, the Boston Museum, is used to exemplify the stock company system, and the actors who began there will serve as a sample of the entire body of stock company apprentices.

One must keep in mind that the stock company changed considerably during the course of the century. It was not one thing but several. Its essential character, to be sure, remained the same. The stock com-

pany was always a permanent and largely self-sufficient theater company, ready at any time to put on a new play or revive an old one. But as cities and audiences grew and another kind of theater company arose, the pattern of the stock company's seasons gradually changed. These changes are best taken account of if we divide the history of the nineteenth-century stock company into three periods.

In the early period, from the beginning of the century up to about 1860, the stock company was the only form of professional theater organization. A system in which a single group of actors presented many plays during a season was obviously well adapted to the comparatively small and isolated communities of these years. At first stock companies had to tour several neighboring towns in order to fill out a season. But as cities developed, more and more companies were able to settle down. By 1825 there were probably sixty theaters in the country, perhaps twenty of them housing permanent acting organizations.[6] Whenever pioneers moved westward, the theater followed. The Forty-niners, indeed, saw troupers almost as soon as they saw gold. In 1850, when the Boston Museum was seven years old, there were at least thirty-five stock companies in the United States. By 1860 there were probably more than fifty.[7]

The middle period, from about 1860 to about 1880, saw the stock company competing with a new type of theatrical organization, the present or "combination" system. The mileage of American railroads increased from nine thousand to thirty thousand miles in the 1850's. About 1860 some manager, perhaps Boucicault, recognized the opportunity that easier traveling presented: he could hire a company for a single play and, after the initial run, keep the company busy for perhaps a season or more by sending the play on the road.[8] With a salary list and production expenses based on a single play rather than many, a combination company promised far greater profits than a stock company. Besides, it offered the possibility of better all-round productions. The Civil War prevented any immediate adoption of this rival scheme, but when peace came the headlong expansion of the railroads favored the new system mightily. Traveling combinations cut into the slim profits of stock theaters, or, far worse, were allowed to take over parts of their seasons. The weaker companies died in short order. Though in 1871 there were still fifty stock companies in operation, by 1878 their number had been reduced to twenty and by 1880 to seven or eight.[9] These few companies, among them the Boston Museum, managed to carry on successfully, and their chief reaction to the combination system was to borrow from it. One of the borrowings, for example, was to engage actors on a run-of-the-play basis whenever a part could not be easily filled within the company.

In the late period, from about 1880 to 1900, the stock company suf-

fered an internal breakdown. The very strength of the few successful companies now proved to be their weakness. They were situated in the larger cities and needed to present only a very few plays to fill out their seasons. During long runs, however, the management either had to pay certain actors to be idle or had to send them on tour. The policy of paying idle actors brought decreased profits, and a tour brought difficulties of management and rehearsal.[10] By 1887 only four companies remained, three of them in New York.[11] That same year Wallack's disbanded and in 1893 the Boston Museum became a combination house. The audience at the last performance of *Shore Acres* there knew that the company was to be dispersed, and the "silent ending" of that play, with the old farm-house slowly being shut up for the night, must have been doubly poignant. Palmer's famous New York theater closed in 1896. A few so-called "stock companies," doing one or two plays a year, lingered till after the turn of the century, but the death of Daly in 1899 practically meant the death of the old stock company.

The Boston Museum seems especially well-fitted to serve as a representative of the old stock companies. Its fifty years of life, from 1843 to 1893, permit a view of the three periods of stock company history. Its programs were similar to those of other theaters,[12] and though it was known as a "comedy" house, no type of drama was slighted. The designation simply meant that the company was best at the lighter forms of entertainment.[13] Its plays were directed, not by a single personality, but by a succession of ten stage managers. The Boston Museum started humbly enough and began to attract critical attention in 1846.[14] In the fifties it had a good reputation, particularly for its special productions, though the company was occasionally weak.[15] It became distinguished for its consistently high standards in 1860 and its liberal expenditures in 1864.[16] Thus, like the Park, the California, the Arch, and Palmer's, it belonged to the small group of better theaters which were rich enough in resources and personnel to offer truly outstanding productions.

In one way, however, the Boston Museum was a most unrepresentative stock company. From first to last it was a "deacon's theater."[17] Miss Claire McGlinchee, who has made a study of its first ten years, stresses the fact that "constant emphasis was placed on decorum."[18] No "damn" ever soiled the lips of any actor on its stage, at least so far as the prompt books tell us. Instead, the actor said "Smother," or "Curse," or cut the line entirely. "Lusty" was changed to "fat," "nigger" to "Negro," and "The Devil took the Pope" to "The Devil took the Tailor." "Cuckolds" became "fools," "strumpets" turned to "minxes," and, most glorious transmogrification, "queans" changed back to being "maids."[19] The moral tone of the house was further heightened, at least in the early years, by the launching of such dissuasives from vice as *The Drunkard* and *The Gambler*. Even the stage-hands are reputed to have refrained from swearing.[20]

That the company survived for fifty years may also seem to make it unique, but this success was due simply to the coupling of artistic worth with an unusually sound business policy. The owner, Moses Kimball, knew well both his Boston and his theater finance. For many years the moral tone of his theater and the name "Museum" eased the consciences of the pious; the extensive collection of paintings, oddities, and gory wax-works ("The Murder of Miss McCrea by the Indians"; "The Horrors of Slavery") attracted the curious; and the combination of these exhibits with a three-hour show, both for a general admission price of 25 cents, drew those who wanted their money's worth of entertainment.[21] Actors were hired at salaries slightly lower than those of other theaters of the better sort,[22] and stars were not allowed a percentage of the profits but had to accept stipulated sums.[23] As to the artistic worth of the performances, the theater seems almost always to have been run by capable hands.

Seasons and Repertory

DURING the season of 1851-2 the Boston Museum produced no less than 140 plays. This seems an astounding number of offerings for a single theater in a single year. Yet there was nothing unusual about such a schedule in any stock company of the early period. Theaters had to present a great many different programs if they were to survive. They also sometimes changed programs when they had no real need to do so. "Come any night you please," they seemed to say to their audiences, "and see a good — and a different — show." Here was a stock company that carried out the repertory idea with extraordinary vigor.

A year at one of these early theaters was obviously far different from twelve months at any modern playhouse. The Boston Museum opened its 1851 season on Monday, August 4th, with George Colman's ever popular *Heir-at-Law* and the afterpiece *My Sister Kate.*[24] Tuesday brought another Colman favorite, *Poor Gentleman,* and *Sent to the Tower.* On Wednesday afternoon a light program was offered, the two short pieces just mentioned and another, *Love in All Corners.* Then the company gave for the first time in America three performances of Douglas Jerrold's *Retired from Business,* each with a different farce. The week ended on Saturday afternoon with another light program.

The second week saw the bills changed every night, with repeat performances of the new play and the Colman comedies, and the addition of *Married and Single* and *Paul Pry* to the repertory. In the third week came the first visiting star, Junius Brutus Booth. This ageing actor offered in quick succession his still fiery interpretations of Richard III, Shylock, Hamlet, King Lear as well as Sir Edward Mortimer in *The Iron Chest,*

The Boston Museum on Tremont Street

Sir Giles Overreach, Pescara in *The Apostate,* and Brutus in Payne's play of that name.

New plays offered later in the season received more performances than Jerrold's ill-fated comedy, and two spectacles proved extremely popular, but otherwise the season continued in much the same fashion as during these first few weeks. When the theater closed on July 6 with the patriotic drama *The Flag of the Free,* the company had presented, in all, sixty-eight full-length plays and seventy-two afterpieces.

This season was a fairly typical one for stock companies before 1860. Double bills, consisting of a full-length play and an afterpiece, were the rule. If the main attraction was somewhat short, the management added a curtain-raiser. Theaters omitted the afterpiece only when patrons were in danger of losing the last coach. Indeed, companies sometimes offered four or five farces as an evening's entertainment. The "nightly change of bill" policy was also common. It was adhered to both when the company presented "stock" plays and when a visiting star offered his favorite roles. The few performances of these revivals were spaced from a few days to several months apart. When new plays were presented, they always had a more or less short initial run and then, if at all successful, became part of the repertory. The seasons, too, were about as long, usually running well over forty weeks,[25] and most theaters gave about 130 plays each year. New York theaters, with their vast audience to draw from, could offer fewer plays. Wallack's, for example, in 1855-6 presented a mere sixty or so attractions.[26]

The week of five evenings and two afternoon performances was not at all typical. At the beginning of the century, as in the 1700's, theaters gave three or four performances a week. But in 1816-7 the Park Theatre, New York, attempted six performances.[27] In 1823 the Chestnut Street Theatre, Philadelphia, followed suit and this became the habit of the theater. All six performances were held in the evening, for actors disliked matinées. The Boston Museum, when it opened, gave only five performances a week. As a deacon's theater, it did not dare to play either on Sunday or the Sabbath eve. But the following year, tempering Puritan morals with business enterprise, it added two matinées. Thus, by circumventing one taboo, the Boston Museum helped to break another.

The many plays of a stock company season came, naturally enough, from a variety of sources. Seven or eight of the full-length productions were new plays. These usually hailed from England or the Continent, but occasionally they were untried American works. Some of the latter had a distinctly local flavor. *A Glance at New York* showed the seamy side of metropolitan life, and *The Silver Spoon,* the Museum's favorite, pitted Jefferson S. Batkins of Cranberry Center against the perils of Boston. Of the fifty or sixty revivals of a season, about a third were fairly recent successes, that is, plays of the preceding twenty years. Somewhat older

favorites made up another third. The rest were drawn about equally from the eighteenth century and Shakespeare, with a few representatives of the other seventeenth-century dramatists. This meant that *Douglas* and *The Belle's Stratagem* had a place on the bills as surely, if not as frequently, as *The School for Scandal* and *She Stoops to Conquer,* and that *A New Way to Pay Old Debts* could be seen as well as *Hamlet.* The half-dozen Shakespearean plays presented each year were drawn from a group consisting of the major tragedies, histories, and comedies, and those two prime favorites, the Colley Cibber version of *Richard III,* and the Garrick adaptation *Katharine and Petruchio.*

The afterpieces presented were likewise both old and new. But these trivia were not long-lived, and so the programs offered only a few hardy perennials such as *Nature and Philosophy* and *Box and Cox.*

One pattern in the seasons of this period deserves special attention. Successful new plays in the early years received from seven to fifteen performances. In the later years from ten to twenty performances became the average. The popular spectacles at the Boston Museum easily ran to thirty-five performances and the sensation of the century, *Uncle Tom's Cabin,* achieved eighty-six performances here in 1852-3 and had corresponding success elsewhere. Such an increase in number of performances should have driven the stock company towards a "long run" policy and in part it did. In 1856 at the Boston Museum the thirty-five performances of the very popular Abolitionist play *Neighbor Jackwood* were split into a run of twenty consecutive performances and a group of fifteen performances scattered over two months.[28] Despite this concession to larger audiences, the fact that a run was interrupted well before a play had lost its appeal shows how strongly the early period stock company clung to the idea of repertory.

The middle period saw many stock companies continuing as before without adaptation to the new conditions.[29] These were the weaker companies, doomed to die in their competition with the combination system. The Boston Museum and the few other strong companies still held to the repertory idea, but carried it out somewhat less rigorously than in the early period.

Only in number of performances did the better companies remain as active as during the earlier years. While seasons slowly fell to about forty weeks in length (probably because musical comedy companies became a more popular means of hot-weather entertainment), this decline was offset by the general adoption of eight weekly performances. In the late sixties even Wallack's, then the best theater in the country, overcame its dislike for matinées, and in 1871 the Boston Museum finally decided that playing on Saturday night would not desecrate the Sabbath.[30]

One change was that production schedules declined, though the number of plays presented each season still remained impressive. Some-

how the public lost its taste for afterpieces, walked out on them, in fact; and in 1876 the Boston Museum offered only eighteen farces during the entire season. As cities continued to grow, moreover, new plays took over steadily larger portions of the season and so left fewer performances available for revivals. In the sixties successful new plays at the Boston Museum usually received from fourteen to forty performances, and in the seventies from twenty to fifty performances. Huge hits like *Rosedale* in 1864 and *Pinafore* in 1879 achieved about eighty performances. New York theaters offered from fifteen to twenty-five plays a season during this period. The Boston Museum in the mid-seventies usually did about seventy-five plays. From forty to sixty of these were full-length offerings.

Naturally the decrease in numbers affected the variety of the stock company's productions. From the sixties on, seventeenth-century plays by dramatists other than Shakespeare were seen only occasionally. From the seventies, of all the eighteenth-century plays formerly presented only Goldsmith's *She Stoops to Conquer* and Sheridan's two classics held the boards. A weeding-out process also took place among the older nineteenth-century favorites. Only Shakespeare and the recent successes had as full representation as in the early period.

The most important change, of course, was a definite movement away from the "nightly change of bill" policy. Now that new plays could easily achieve twenty or thirty performances, the temptation of a "long run" policy for those offerings could no longer be resisted. Managers abandoned the practice of putting a new play into the repertory during its first year and began to let it go on till its appeal was exhausted. As a result, seasons came to consist of alternate blocks of repertory and blocks of consecutive performances of new plays. The separation was formally acknowledged by labelling at least one "nightly change of bill section" an "Old Comedy Season." The Boston Museum, which was to find these old plays very profitable, adopted this policy almost with reluctance. In the early sixties the playbills merely called attention to the success of the comedies. In 1866-7 these advertisements read "Special Season of Comedy and Standard Drama." The bills at the opening of the 1867 season promise the "Regular Annual Comedy Season, (so called)." This section tended to become the only block of repertory during the entire season.

In the late period the stock company carried out the repertory idea only half-heartedly, and sometimes may be said to have entirely forsaken it. After-pieces were offered only occasionally, and successful new plays easily ran fifty, one hundred, or even more performances. As a consequence, the Boston Museum dropped from a schedule of forty plays in 1881-2 to one of fifteen plays in 1892-3, and New York houses might offer only ten or even five during a season. The stock company relied chiefly on new plays to fill its seasons, and usually revived at least one or two

of its recent successes. These might be *Patience, Divorce, The Shaughraun, School, Sweet Lavender, Dr. Jekyll and Mr. Hyde,* or *All the Comforts of Home.* Occasionally or perhaps in brief flurries theaters turned to Shakespeare and other classics. Seasons grew still shorter and tended to become a succession of long runs, interrupted fitfully by revivals.[31] For a time the Boston Museum made a show of repertory by giving old plays on the Saturday nights of long runs, but in 1887-8 it offered only three plays from August to March. The repertory idea, once pursued with such frenzy, could hardly have been carried out with more lassitude.

Organization of the Acting Company

AT the beginning of every season the playbills of the Boston Museum proudly called attention to the strength of the company. The names of almost all the actors appeared in bold-face or large capitals, and only slightly less prominence was accorded the other members of the staff. During the early years this list might include the stage manager, the scenic artist, the principal machinist and his assistants, the prompter, the ballet master, the costumer, the property-maker, the gasman, the treasurer, the musical director, and the members of the orchestra. Other theaters made similar displays, adding perhaps the name of the manager[32] or that of the captain of supernumeraries. In the sixties the gasman became a gas and calcium effects man. Later he became the electrician.

Obviously, the production staff of a stock company did not differ greatly from one at a modern theater. Substitute stage-hand for machinist, and the whole list might almost be printed in a program today without exciting comment. One title, however, was lacking — that of director. This was because the nineteenth-century prompter carried out the duties of the modern stage manager, and the stage manager, in turn, was a sort of director.

The acting company, on the other hand, bore little resemblance to organizations of today. The Boston Museum sometimes had as many as twenty men and twenty women in its permanent company, though usually there were about eighteen men and a somewhat smaller number of women.[33] Better companies held to this general level.[34] According to one mid-century observer, the average company had from sixteen to twenty men, from eight to twelve women, and from eight to ten ballet girls.[35] Poor theaters might fall below this average, of course.[36] In 1833 Sol Smith used only nine men and four women to carry the drama to the frontier. Even so, his tiny company was probably as large as that of many summer stock theaters of 1943.

Throughout the early period, plays were cast almost entirely from the regular company. Contracts usually ran for the full season, and very

few actors could have been available for special engagements. The only outsiders used were the supernumeraries hired by the night or week, an occasional player borrowed for a benefit or some gala occasion, and the visiting stars.[37] Some theaters entertained as many as sixteen visiting stars a season, but even in the star-mad fifties the Boston Museum used only six or eight.

In the middle period, stock theaters began to look outside the company to fill particular roles. As late as 1866, "job actors" could still be regarded as a group of unfortunates, confined to the large cities. During the season of 1871-2 the Boston Museum twice used an actor who was not a member of the company, in 1878 it hired two outsiders for a single play, and in the late period it illustrated how common the practice had become by engaging three actors especially for *The Bells of Haslemere.*

The company was organized for casting purposes on the basis of what were called "lines of business." Each member belonged to a particular "line" and theoretically always played the parts of that line.[38] There was a "leading man" for the principal roles in tragedy and the more serious ones in melodrama (he dropped out or shifted roles when a male star visited the company); a "juvenile and light comedian" for the fine gentlemen and young lovers; a "first" and perhaps a "second heavy" for villains and middle-aged men; a "first" and "second old man"; an "eccentric comedian," later called a "character actor"; a few "walking gentlemen," the Salarinos and Salanios of any play; one or two "responsible utilities," able to say six lines without too much hesitation; and a group of "utility men" for toting trunks and carrying messages. The women's "lines" were fewer but differed only slightly. Each company had a "leading lady"; a "second lady" or "juvenile lead"; an "old woman"; perhaps a "heavy," though this line might be combined with that of "old woman"; one or two "singing chambermaids," the pert young things today known as soubrettes; perhaps a "character actress"; and "walking," "responsible utility," and "utility ladies."

Clearly, stock company casting did not depend, as in the modern theater, upon the fitness of an actor for a particular role. The "old man" line required simply that the actor be able to look like a grandfather and the "low comedian's" duty was to make the audience laugh. The difference between the first and second ranks of any line, moreover, lay chiefly in the length of their roles and a "walking gentleman" was a sort of lesser "juvenile." The "lines of business" method of casting depended upon fitness for a general type of role and importance in the company.

Most of the lines obviously involved the playing of a wide variety of roles.[39] The one completely narrow line was that of "singing chambermaid," consisting entirely of saucy coquettes. Almost as narrow was the "juvenile lead" line, though young lovers might be dashing, romantic, or forthright. Two others were narrow in part: the "walking gentleman"

line, made up largely of colorless feeders-of-lines, but also including some roles of the "juvenile" or "light comedy" type; and the "eccentric comedian" line, involving character work, but running to fops and dandies. The "heavy" line, though often thought of as being narrow, was probably fairly broad. Villains might be either smooth, or sardonic, or bandit-like, and the line also included middle-aged men of any character. The very broad lines were the "leads," who played most every type of part from Othello to Oakley in *The Jealous Wife* or from Lucretia Borgia to Mrs. Haller in *The Stranger;* the "low comedians," who did Sir Peter Teazle, Tony Lumpkin, and Polonius or the First Gravedigger; the "old men," who did patricians and beggars; the "old women-heavies," who might be either dowagers or drudges; and, of course, the "utilities."

These lines of business are supposed to have remained rigid and unbroken till the coming of Augustin Daly in 1869. Anna Cora Mowatt, who entered the theater in the mid-forties, compared actors in a stock company to men on a chess-board.[40] Over ten years later, Clara Morris found the lines as inflexible.[41] And John Drew, who began in the late sixties, felt there was never any doubt in the actors' minds as to who would play a part.[42] Soon after, however, at the Boston Museum, Kate Ryan was told that the lines were then less closely followed than in early days.[43]

There were several factors of stock company organization which might occasionally cause the lines of business to be broken. In the first place, leads frequently had a choice of parts and sometimes the right to refuse roles.[44] Thus William Warren, at the Howard Athenaeum in Boston in 1846, was forced to play Sir Lucius when the lead decided to do Bob Acres, normally the first comedian's role.[45] In the second place, a star, besides choosing his own role, could change the casting of a play. In the third place, actors sometimes doubled in two or more lines.

It is even possible that the lines began to break sharply several years before Daly organized his company. When Emily Mestayer left the Boston Museum in 1864, her line of parts should have fallen to one and only one successor. Yet, when six plays in which she acted were repeated the following season, three of her roles went to one actress, two to another, and one to a third. Wives of actors had long been hired for work of any sort when there were no lines available. But in 1865 a former member of the Boston Museum company requested a job as general actor, "not caring for any line of business."[46] A year later the owner cautioned the manager not to promise a certain applicant a special line of business or even parts, but to "give him to understand he is to go into the work generally and rely upon you to give him his deserts."[47]

The names of the lines of business continued, but they gradually lost more and more of their original force. A low comedian, under protest, had to play a first old man in a comedy.[48] Clara Morris, who certainly had

no mean opinion of herself, consented to give up the title role in *The Marble Heart* and to play the smaller role of Marie.[49] The persuasion used was that Marie was really much the better role, but the manager must have realized that Miss Morris could do a far better job with an emotional peasant girl than with a stony creature of fashion. Touring with Laurence Barrett in the early eighties, Otis Skinner played Laertes, Buckingham, Julius Caesar, and Antony.[50] And at the Boston Museum in 1887-8 a first low comedian played a most villainous heavy.

This matter of casting was only one aspect of stock company organization. Another aspect was the maintenance of discipline. Posted in every green-room and dressing-room was a set of rules, which governed the conduct of actors both within and without the theater. These regulations changed only in minor details throughout the century, though the Boston Museum simplified its list in 1880. Some of the rules defined actor-manager relationships. Thus, an actor might play at no other theater, he was to be guilty of no misconduct and he must not copy manuscripts or disclose future plans. Some were intended to make for efficient rehearsals. All rehearsals were to be promptly attended with ten minutes allowed for difference of clocks at the first call, and an actor was not to be on or walk across the stage at rehearsal except when needed. Other rules had smooth performances as their goal. Actors were to be at the theater well before performance and were not to leave it. Moreover, they were to stay in the green room except when on the stage or in the dressing rooms. Still other regulations aimed at artistry of performance. Jokes, oaths, or the actor's own words were not to be added to the text; friends were not allowed back-stage nor actors out front; loud talking at the drop of the curtain was forbidden. A stipulation that no matters were to be discussed at the prompter's or stage manager's tables but only in the manager's office was obviously intended to prevent quarreling in public and the disclosure of information that the management might prefer to be kept secret. In 1838 the National Theater, Boston, began its list of thirty-one regulations with the caution: "Gentlemen, at the time of performance, are not to wear their hats in the Green Room . . ."

These rules were usually enforced by an elaborate system of fines. Twenty-five cents might be exacted for an improper entrance at rehearsal, fifty cents for loud talking behind the scenes, or five dollars for causing a stage wait. More serious infractions, such as refusing to play a part or not obeying the stage manager's directions about performance or business, brought the loss of a week's salary, discharge, or both.[51]

The strictness with which regulations were enforced varied from theater to theater. One manager suffered no infringement whatsoever, and another, after eleven stage waits, administered only a reproof. The better theaters were, of course, the more strict. Actors seem to have been fairly attentive to the rules, but they resented the system of forfeits.

Being aware of this, the Boston Museum in 1880 abolished fines.[52] The stage manager still noted down infringements in his record book, but relied on the honor of the company to maintain discipline.

A much less tangible factor in organization was the permanence of the acting company from season to season. We think of nineteenth-century stock actors as playing together year after year. Yet the files of the Boston Museum and other evidence hardly bear this out.

Nearly 600 actors were listed as members of the Boston Museum company during its fifty years of existence. Three-quarters of these may be called transients. It is true that nineteen actors remained with the company for at least ten years, and that some of these stayed twenty-five years. The latter group included William Warren, Annie Clarke, Mrs. Vincent, J. H. Ring, the prompter, James Nolan, a comedian, and James Burrows,who began his acting career at the Museum. But over half of the entire number left after a year's service and another fifth departed after two years in the company. Most of the rest stayed from three to five years. Since the proportions given were approximately the same for each of the five decades from 1843 to 1893, the turn-over among the actors must have been fairly constant. In an average season, twelve members of the company were newcomers and about five had been members for only a year. The other fourteen or so were almost equally divided between those who had entered the company from two to four years before and those who who had enjoyed five or more years of playing together. Thus, the average Boston Museum company was roughly half-new and half-old.

This half-and-half ratio cannot be applied to the entire stock company system. Yet something of the same degree of permanence and transience must have existed at other theaters. Of thirty-one actors at the Howard Athenaeum in 1850, only four or possibly five remained in 1857,[53] and of the actors named for the Arch in 1857, ten had been so listed three years before. Moreover, as shown by the several *Who's Who's,* actors moved fairly freely about the country. The stock company was probably a much less permanent organization than is commonly supposed.

(To be continued.)

Notes

1. Daly, *Life of Augustin Daly*, p. 389.
2. Towse, "An American School of Dramatic Art." *Century*, vol. 56, p. 261, June 1898.

3. Jefferson, "Success on the Stage." *North American Review,* vol. 135, pp. 588–91, December 1882.

4. Woollcott, *Mrs. Fiske,* p. 38.

5. pp. 41, 80, 108.

6. Leman, *Memories of an Old Actor,* pp. 5–6.

7. Companies probably averaged thirty members and in 1850 there were 722 male actors in the United States and in 1860 both sexes totaled 1490. *Twelfth Census of the United States, Special Reports, Occupations, 1900.* p. liii.

8. Boucicault claimed he inaugurated the system in 1861, but Vandenhoff *(Leaves from an Actor's Note Book,* pp. 64–5) used the word "combination" in 1859.

9. Bernheim, *The Business of the Theatre,* pp. 30–1.

10. London's "Old Vic" seems to have solved this problem by running two theaters within easy traveling distance of each other.

11. Magnus, "The Condition of the American Stage." *North American Review,* vol. 144, p. 169, January 1887.

12. Of the 137 plays most frequently produced in Philadelphia between 1835 and 1855 (Wilson, *History of the Philadelphia Theater,* 1835–1855, pp. 546–672) all but twenty were often played at the Museum. Its favorite playwrights in mid-century were those of San Francisco between 1850 and 1859 (Gaer, ed., *The Theatre of the Gold Rush Decade in San Francisco,* pp. 6–7). Of the 169 plays given at the Arch Street Theater in 1865 at least 138 were in the Museum's repertory. In the later years it constantly produced the favorite Daly and Boucicault plays and Gilbert and Sullivan, and it also did such universal successes as *Held by the Enemy* and *Little Lord Fauntleroy.*

13. Similarly, Daly's, the home of modern comedy, gave many performances of the classics; Wallack's, famous for the old comedies, presented many new plays; and the Boston Theatre, whose huge stage and auditorium were best fitted for spectacles, also offered drawing-room comedies.

14. Clapp, *A Record of the Boston Stage,* p. 391.

15. The valuable Mrs. Judah and the Thomans went to California in 1852 and the stage manager, W. H. Sedley-Smith, seemed to grow careless in the late fifties.

16. *Boston Daily Advertiser,* October 5, 1863; Reignolds-Winslow, *Yesterdays with Actors,* pp. 127, 133.

17. *Saturday Evening Gazette,* January 6, 1866.

18. McGlinchee, *The First Decade of the Boston Museum,* p. 21.

19. These illustrations are taken from prompt books for *Agnes de Vere, Alive and Merry, The Devil to Pay,* and *Old Job and Jacob Gray.*

20. Interview with Blanche Ring.

21. These policies were chiefly instrumental in establishing the Boston Museum and were adhered to until the late sixties or early seventies.

22. Actors seem to have been willing to accept these lower salaries because they were sure of being paid and because of the congenial atmosphere of the house.

23. The percentage scheme attracted many theaters, for then the star assumed most of the risks. But if, as too often happened, the stock company did not draw when it played alone, the star absorbed all the profits of the establishment. Kimball kept his company strong and did not use many stars. The chance that a star would not draw enough to cover his stipulated sum was probably not too great, and, in any case, a loss here would be balanced by successful engagements.

24. Files of the Boston Museum programs at the Boston Public Library and Harvard University.

25. Odell, *Annals of the New York Stage,* vol. II, pp. 309–20; Willard, *History of the Providence Stage,* p. 148; Arch St. Theater programs, 1865–6, Columbia.

26. Odell, *op. cit.,* vol. VI, pp. 441–6.

27. The attempt was somewhat premature, Odell, *op. cit.,* vol. II, 464.

28. Quinn's statement that "up to 1860" the stock company season consisted of "new plays for a week or two, varied by revivals of so-called 'stock pieces'" would seem to require modification. The statement is truer of the years immediately following 1860. *A History of the American Drama from the Beginning to the Civil War,* p. 387.

29. The Providence Opera House still gave well over 100 plays. Willard, *History of the Providence Stage,* p. 203.

30. At the close of the period a poor theater, trying to survive, might offer twelve performances a week, four of them light. Skinner, *op. cit.,* p. 40.

31. Daly made special productions of several of the classics and presented them for long runs. Also, toward the close of his career, when only Ada Rehan was left to him of all his "Big Four," Daly was wont to present this most brilliant of comediennes in a series of revivals.

32. At the Boston Museum there was no manager till 1864, the stage manager assisting the owner in business affairs. Daly was really owner, stage manager and manager rolled into one. Touring companies were, of course, largely groups of actors.

33. The early vaudevilles at the Boston Museum required only a small company. It is difficult to fix the exact number of women for sometimes ballet girls were not announced in company lists.

34. Wallack's, when it opened in 1852–3, boasted twenty-three men and eighteen women. The Arch in 1865–6 had seventeen men and seventeen women, and Daly's in 1875–6 had twenty men and sixteen women.

35. Ford, *A Peep behind the Curtain,* pp. 28–9.

36. The Providence Opera House in 1873–4 had fourteen men and twelve women (Willard, *op. cit.,* p. 203). Wilt in his *The History of the Two Rice Theatres in Chicago from 1847 to 1857,* p. 5, reports companies of from seven to twelve men and from five to eleven women.

37. The starring system had begun in the first years of the century and grew rapidly.

38. See descriptions in Davidge, *Footlight Flashes,* pp. 170–2 and Stoddart, *Recollections of a Player;* p. 45. Baldwin, *The Personnel and Organization of the Shakespearean Company,* attempts to trace "lines" in our earliest professional theater.

39. The description is based on the passages in Davidge and Stoddart previously cited and on a study of the castings at the Boston Museum and other theaters.

40. Mowatt, *Autobiography of an Actress,* p. 320.

41. Morris, *Life on the Stage,* p. 40.

42. Drew, *My Years on the Stage,* pp. 32–3.

43. Ryan, *Old Boston Museum Days,* pp. 99–100.

44. Bronson, "Edwin Booth's Opinions." *Theatre,* vol. II, p. 164, May 1910.

45. Strang, *Plays and Players,* vol. I, pp. 284–5. The reader will not have to be reminded that star and leading man often interchanged Iago and Othello. One curious shifting took place in 1753 when Rigby played Richard III and Usher while Malone took Lear and Buckingham (Hornblow, *A History of The Theatre in America,* vol. I, p. 91). A middle period example involved a second choice of juvenile, soubrette, and ingénue roles. (Letter of Mary Cary to R. M. Field, March 16, 1875. Harvard).

46. Letter of J. P. Price to R. M. Field, March 15, 1865. Harvard.

47. Letter of Moses Kimball to R. M. Field, June 19, 1869. Harvard.

48. Crane, *Footlights and Echoes,* pp. 85–6.

49. Morris, *op. cit.,* p. 206.

50. Skinner, *op. cit.,* p. 114.

51. The system was also used in the early 17th century. In the early 19th century forfeits were sometimes taken by the manager, but usually they were devoted to charity. Wemyss, *Theatrical Biography,* p. 45.

52. Seymour, "Disciplining the Player." *Theatre,* vol. 30, pp. 90–2, August 1919.

53. Programs, Boston Public Library.

Exhibitions in the Print Department

American Prints

THE selection of those plates that would best represent the artists in the exhibition of American prints, arranged in the Print Department for January, offered a great problem. At the same time, it was a task of the greatest interest, for it afforded a review of the development of print-making in this country in the past quarter of a century.

A number of the artists are represented by a complete collection of their work in the Albert H. Wiggin Collection, groups of which have already been shown in one-man exhibitions. Year by year the range of the artists has broadened and their standards have risen higher, so that in the present exhibition one can look for the artistry and craftsmanship that is harmoniously responsive to their various individual expressions.

No doubt, the traditional influences that derive from Rembrandt, Meryon, and Whistler can be traced in some of the plates. However, there is an impressive movement toward originality, and it will be found that, on the whole, after the first few years of influence the Americans strike out for themselves They possess to a great degree the personal touch, enabling them to stand alone rather than as members of a school. It is true that the British school has its superb leaders — foremost among them Muirhead Bone, David Young Cameron, and James McBey — whose work is already considered among the classics. Yet the American, great or small, seeks to realize his own imagination and feeling for form.

It is difficult to believe that print-making with the place it has won for itself in American art has been less than a few score years in development, even though its practice had been a long time underway. We have an early portrait of George Washington done on copper about 1790, and a few names appear during the past century; but none are of great importance until the French set "Douze Eaux Fortes D'Après Nature" was published by James McNeill Whistler. One may argue that Whistler's work was greatly influenced by the French, and that he spent almost all his life abroad. He was a native of America; and his later work, like all great art, has no nationality. He is represented in the exhibition by "The Riva" and "San Giorgio," two plates from his magnificent Second Venice Set. Like all of his later etchings, they embody a purely personal vision with technical qualities of flexible line and sensitive graduations of tone. Whistler was one of the great etchers of all time, and is considered by a number of experts the equal of Rembrandt.

Mary Cassatt, a contemporary of Whistler, whose beautiful mother-and-child portraits have long been established in public and private collections, is represented by three typical dry-points, "Little Girl With Hands Crossed," "The Mirror," and "Two Girls Reading." Born at Pittsburg, Pennsylvania, she was taken to France at an early age by her parents, who were partly French. She later returned to America, and, settling in Philadelphia, at the age of twenty-three decided to become a painter. In considering her contribution to the graphic arts, full credit must be given to her impeccable taste,

strength of draftsmanship, brilliance of technique, and refinement of vision.

Joseph Pennell's "Four Story House" and "Stock Exchange, New York" are successful records of perhaps the most difficult of all architectural themes. He called New York "the most marvelous and endless subject on the face of the earth," and said that he was only dimly beginning to appreciate its inexhaustible resources when these two plates were made. The work of Frank W. Benson, whose exhibition in October created unusual interest, is shown by "Shoveller Drake," "Setting Decoys," and "Widgeon Rising." All are among the most valuable documents of his masterly records of wild life. Donald Shaw McLaughlan has caught the spirit of Venice in two strong prints, "Venetian Noontide" and "The Market Venice."

"House of the Salmon, Chartres," "Amalfi," and "Rue des Petits Soeurs" show Louis C. Rosenberg at his best. Mr. Rosenberg was awarded a travelling fellowship from the Massachusetts Institute of Technology in 1914, and after the war went to Europe for two years, visiting Spain, France, Italy, Holland, Belgium, and England. Everywhere he sketched and studied the buildings, but it was while at the American Academy in Rome that he began the practice of etching. It is said that Muirhead Bone, on seeing some of his work in New York, advised him to come to London for further study; and if Mr. Bone ever finds he has a rival to reckon with, he will have only his own generosity to thank.

Although influenced by the great French etcher Charles Meryon, Herman Webster has accomplished three plates of enduring quality in "Bendergasse," "Ancienne Faculté de Médecine, Paris," and "Rue de la Hautefeuille." The work of Lawrence Kupferman, the youngest member in the group, attracts attention by the forceful handling of two fine dry-points, "Victorian Mansion" and "Saratoga Springs." They prove that he has acquired a profound knowledge of the technique of the art and has applied it with conscientious thoroughness. Disdaining sketchy treatment, he has built up his design with powerful simplicity.

The Boston Public Library has recently acquired two excellent examples of the work of Frederick Garrison Hall, one of America's foremost architectural etchers. The style of an accomplished artist is easily recognized; and in Mr. Hall's two superb plates, "A Scene in Tours" and "Église de St. Nicolas du Chardonnet," this style is fully recorded.

John Taylor Arms received a one-man show last month. His "Venetian Filigree" and the second state of "Gloria" have been included among the works of architectural etchers. There are so many such artists represented in the Wiggin Collection that a just appraisal of their work is impossible at this time. John W. Winkler's "North End of Telegraph Hill" and "Fisherman's House on Telegraph Hill"; Sears Gallagher's "New and Old Boston" and "Brooklyn Bridge"; Earl Horter's "The Old Curiosity Shop, Nantucket" and "New York"; Philip Giddens's "The Bridge in Espalion, France" and "Albi, France"; and Martin Lewis's "Rain on Murray Hill" belong to the group.

Charles H. Woodbury with his individual plates, "Nutmeg Island" and "Running In," shows that he was an artist ahead of his time. The swift strokes cease to be lines, but rather take on the very form and movement of a racing tide or the tremendous weight and character of a mountain. A true innovator, Mr. Woodbury's experiments have given us much material for thought.

"Three Score and Ten." Etching by Arthur W. Heintzelman
From the Albert H. Wiggin Collection

No lover of the engraver's art can study the prints of Kerr Eby without realizing that when he undertakes a plate he knows exactly what he wishes to express. Such a sure talent is revealed in "In the Open" and "Tide Mill Marshes." Alfred Hutty might reasonably be claimed as the most accomplished etcher of trees. He gives the essential facts and aesthetic interest in "Beverley Beeches" and "An Oak at Middleton." Childe Hassam's typical etchings, "House on Main Street, East Hampton" and "Wayside Inn Oaks," and Ernest Haskell's "The Dryad's Chair" attest to their position in the first order of American print-makers.

A group of portrait and figure-etchers complete the exhibition. Eugene Higgins is an artist's artist, and the enduring quality of his work can be studied in "Midnight Duty" and "The Coast Watch." Cadwallader Washburn's "Tiller of the Earth" and "Man With Fur Cap" are executed in a Rembrandtesque manner of light and shade. His rise to eminence has not been rapid, for his art is the result of a normal and healthy growth. Walter Tittle in his spontaneously drawn dry-points "Portrait of James McBey" and "Aristide Briand" attains a happy combination of purpose and execution. William Auerbach Levy approaches his task with the seriousness of the student and thinker in "The Cabman" and "The Patriarch's Prayer."

Mr. Campbell Dodgson, when Keeper of Prints in the British Museum, wrote of Arthur W. Heintzelman's work: "The French do not readily pay such tributes to the artists of other nations. Artists of other nations seldom seek such honors from the French. This is another sign of the community of interests, knowing no national boundaries, that brings together amateurs of etching in various countries . . . Is not the welcome which Mr. Heintzelman has received in the home of his adoption a sign that he is in all the essentials of his art . . . I will not say a Frenchman, but a European?" "Three Score and Ten," "Fille Du Marbrier," and "Gamin De Borgio" are representative examples. "The Mountain Ranger" and "Huskies" by Levon West gives one the feeling of the great out-of-doors. It is evident that the artist reacted to these scenes with truth and in a technique suited to portray the intimate significance of the subject.

No exhibition of American prints would be complete without at least a few lithographs by George Bellows. "Old Billiard Player" and "Introducing the Champion No. 1" are a continuation of the powerful exhibition which was arranged in the Print Department in October. Timothy Cole's work is a marvel of perfection; and his interpretive powers are ably carried out in "Miss Farren," after Sir Thomas Lawrence, and "Lady Georgiana Spencer, Duchess of Devonshire," after Sir Joshua Reynolds. No less interesting is Hiram Merrill's achievement in the reproduction of John Singer Sargent's "The Green Parasol." The handling of textures and color value by both these men seems beyond criticism; the school from which they came will be remembered with the "Golden Age of Engraving." Mr. Merrill is the last of the illustrious artists of this group who is still happily active; and his technical ability could serve as a lesson to many of the younger generation, who are engaged in reviving the practice of the wood-block.

ARTHUR W. HEINTZELMAN

Precursors of Paradise Lost

TWO recently acquired seventeenth-century dramas are, apart from their rarity, of special interest as possible sources of inspiration for Milton's *Paradise Lost*. Both are first editions: *L'Adamo* by Giovanni Battista Andreini, printed at Milan in 1613, and *Lucifer* by Justus van Vondel, printed at Amsterdam in 1654.

Voltaire was the first to call attention to Andreini's *L'Adamo* in connection with Milton who, as he supposed, had seen the play acted at Florence when he was travelling in Italy. Since then both English and Italian critics have discussed, with more or less skepticism, the probability of the play's influence on the epic.

The first edition of *L'Adamo* is a quarto volume illustrated with forty excellent copper engravings, each occupying about a half page, by Cesare Bassano, a Milanese artist. He made the engravings after paintings by Carlo Antonio Procaccini, a painter of reputation, who was born at Bologna about 1550 and died probably in 1605 at Milan. The designs are remarkable in composition and delineation, and have an exuberant imagination. The title-page shows the scene of temptation. Most of the illustrations depict Paradise, a baroque garden with its happy animal life, and angels singing and playing instruments; but a good many are devoted to Lucifer and his devils.

The *Adamo* — in five acts and some forty scenes — is written in verse in a variety of meters and rhyme schemes and is believed to have been performed with singing and dancing. Though the play has found little favor with Italian critics, it has the naive appeal of the medieval morality plays. Andreini was an actor, as well as the author of numerous plays and poems. He was born in 1578 at Florence, "under the happy rule of the Medici." He belonged to a company in the service of the Duke of Mantua, who sent them to play also for the French court.

In 1879 Edmund Gosse called attention to resemblances between passages in *Lucifer*, a Dutch classic drama by Justus van Vondel, and certain ones in three books of *Paradise Lost*. Six years later George Edmundson published an elaborate study, which shows the influence not only of *Lucifer*, but also of other works by Vondel. However, as it has been pointed out, Edmundson's English translations in blank verse make the resemblance to Milton's lines seem closer than do the rhymed couplets of the Dutch original.

The *Lucifer* of 1654 is a quarto volume, with an engraved frontispiece representing Michael hurling Lucifer from his chariot. The theme is the revolt of Lucifer and his followers against God's creation and exaltation of man. The rebellious angels meet in battle the loyal ones led by Michael, who smites Lucifer with his lightning. In revenge, Lucifer, now a monstrous devil, causes the fall of man, who, however, is granted hope of redemption. Only the angels appear on the scene and relate the action, while a chorus, after the classic manner, gives the key-note.

The volume includes also three poems: "The Song of Moses," "The Apostles' Creed," and "The Lord's Prayer."

Vondel was born in 1587 at Cologne of Dutch parents, who, as Anabaptists, had fled persecution, but returned to Holland in his childhood. He wrote thirty-three dramas, besides poems and translations. In the controversy between the Remonstrants and the extreme Calvinists he sided with the former, to his peril; but in 1641 he made public his conversion to Roman Catholicism. When he was sixty-seven years old, the performance of his *Lucifer* caused a storm of protest from the clergy. Though the play was withdrawn after two performances, the first issue was sold out in a week. Vondel continued to write, in spite of reverses which obliged him to earn his living as a bank clerk. He died at the age of ninety-one. **M. M.**

Ten Books

Assignment: U.S.A. By Selden Menefee. Reynal & Hitchcock. 1943. 301 pp.

Commissioned by Princeton University's Office of Public Opinion Research, Mr. Menefee visited 84 different points in 41 states during the first half of 1943. As a result, he collected "a rich jumble of impressions," not pretending to be a complete picture of America at war but cutting "a sufficiently wide swath to give a rough notion of what is going on." He describes the frugal Vermont farms, worked to capacity; the slum clearance projects of Bridgeport; the York machinery-sharing plan; the hideous overcrowding of Mobile; the booming shipyards of the Pacific Coast; and the more complacent but not less productive cities of the Middle West. Everywhere he found the people of the country determined to fight to the end, but looking forward to a just peace and a postwar world characterized by economic security and international amity. Underneath this seeming unanimity, however, he found dangerous "chinks in our armor." The Negro question has now reached national proportions, climaxed by the "Battle of Detroit" and "Hitler's Day" in Mobile; Anti-Semitism has been "rampant" in Boston and Brooklyn; and the West Coast discriminates against Mexican and Chinese labor. The growing industrial unrest, he is told, is directly traceable to poor planning and managerial incompetency, encouraged by the cost-plus system of letting contracts. As for the government's much criticized experiments in food production and distribution, many feel all political control should be abandoned and help sought "directly from the rank and file of farmers." On the whole, the author is forced to conclude that while the people are satisfied with the progress of "the shooting war," they are confused about the war at home — and from this situation a new but equally insidious Isolationism could evolve. (*E. L. A.*)

My Native Land. By Louis Adamic. Harper. 1943. 507 pp.

Yugoslavia as a political entity came into being at the end of the first World War, but the national and racial traditions of her peoples, the South-Slavs, go back for hundreds of years. The author, who was born in Slovenia, wants to present a comprehensive picture of this little-understood Balkan country. He sketches its history from the time of the first Slavic migrations from Russia, through the many centuries of wars and internecine struggles, pointing out the cleavage of culture between Orthodox Serbians and Catholic Croatians. Concerned principally with Yugoslavia's present-day plight, Mr. Adamic depicts the fierce resistance of the occupied nation, exposed to the ruthless "technique of depopulation." He describes, too, what he terms the Mikhailovich "hoax" and represents the King's war minister as a reactionary officer, actually in league with the Fascists, who has been wrongly credited with the astonishing victories of the "Partisan" guerrillas. Mr. Adamic is bitter against European power-politics, British imperialism, clerical interference in government, and all the other woes of Europe. Yet his book is a hopeful one. In common with some of the leaders of the Liberation movement in Yugoslavia, he dreams of a new Balkan unity, a part of federated Europe, where the brotherhood of man will prevail. (*E. D.*)

Subject India. By H. N. Brailsford. John Day. 1943. 273 pp.

Mr. Brailsford describes the relationship between India and Britain as a prolonged conquest. Against a background of mutual distrust and disrespect the Cripps mission was bound to fail, in spite of a rapidly approaching enemy which threatened the whole world. Much has been made of the religious disunity in India; however, in solving the problems of poverty, schools, hospitals, taxes, social services, and factory legislation creed does not interfere. As the struggle for freedom developed from the desire for home rule to complete independence, the sharp differences between the factions — the Congress under Gandhi and Nehru, the Muslim League under Jinnah, Pakistan, the Untouchables and even certain of the princes — were gradually whittled

down. "They want to shape their own future without our interference, be it interested or benevolent." With true appreciation of Mr. Churchill's greatness, Mr. Brailsford nevertheless considers his speeches on India an unfortunate continuation of British policy. He also presents a program for the liberation of India. "Looking around them, when the last British Viceroy quits his palace," he writes, "Indians will see opportunities where there were closed doors, difficulties to be overcome where once impossibilities confronted them, a country to be recreated and shaped by their own effort and thought, which was a conqueror's possession." (*L. A. M.*)

The Growth of American Thought. By Merle Curti. Harper. 1943. 848 pp.

Professor Curti organizes his analysis of our intellectual development according to the dominant ideas of each successive era. In the colonial period the old-world heritage was modified to meet the growing complexity of life under new conditions. The trend was toward rationalism, which became synonymous with progress. The economic depression following the Revolution brought a conservative reaction. Leadership fell to the patricians of the seaboard, whose aim was to preserve the culture of the past. Then with the election of Jackson, the West came into power. Democratic leaders revolted against the supremacy of a class which looked at life through European prisms. They wanted an American culture, practical benefits, popular music instead of concerts, penny papers instead of rare editions. The growing regional antagonisms were as disruptive as political sectionalism. The Civil War was followed by an industrial materialism. The effort of the "business man's civilization" to maintain its own security has bred class rivalries, chaos and confusion. With the World Wars, a new Americanism envisions a commercial imperialism. About the only common ideal that Americans have held intact has been the promise of a social utopia where poverty should be forever impossible — an ideal which seems no nearer fulfillment today than it was three hundred years ago. (*G. R. B. R.*)

Mainstream. By Hamilton Basso. Reynal & Hitchcock. 1943. 246 pp.

In this "book about Americans and the making of Americans" the author, like a cartographer charting a river system, traces through the great national personalities the currents comprising the "mainstream" of American history. John Applegate, the average American, is the pivot of this history. He is the spiritual heir of America's past — of John Smith and Cotton Mather, who made provision physically and spiritually for the colonist; of Thomas Jefferson and Abraham Lincoln, who defined and preserved in days of threat the sovereignty of the American people; and of Andrew Carnegie and P. T. Barnum, who in the nineteenth century represented the apotheosis of the American business man. Perhaps the most significant passages in the volume are those in which the author examines the ideal of democracy as understood "limitedly" by Jefferson in the drafting of the Declaration of Independence and "prophetically" by Lincoln in delivering the Gettysburg Address. In the ideals of Lincoln Mr. Basso sees that preservative which has salvaged democracy in the face of latter-day material exploitation. "It was his simple genius to understand more clearly than any of his contemporaries," he writes, "that the ethical content of the Declaration of Independence is the moral cement that holds the American system together and gives the idea of democracy more than a political importance." (*M. R. D.*)

John Paul Jones. By Lincoln Lorenz. United States Naval Institute. 1943. 846 pp.

In his life-time the achievements of John Paul Jones were belittled by "gossiping and possibly unscrupulous tongues," and even as late as 1905 when Augustus C. Buell's book was published he was still the victim of misrepresentation. This exhaustive biography by Dr. Lorenz, extending to over eight hundred pages, is an attempt to discredit such falsifications and to reveal the achievements of "the fighter for freedom and glory" in the light of uncontested documents. John Paul Jones, born "John Paul" at Kirkbean, Scotland, in 1747, was accused

of ill-treating one seaman and murdering another on his first voyages as captain of a British merchantman. It was the latter slander which drove him *incognito* to America and eventually into the employ of the Continental Congress. Dr. Lorenz believes that only the influence of Robert Morris and Joseph Hewes won Jones the command of the *Ranger*, at a time when the sectional ambitions of the Adamses and the Lees had placed him last on the list of naval captains. His ill-considered raid on St. Mary's was colored with the taint of piracy, but his capture of the *Drake* was admittedly in accordance with the recognized rules of warfare. Stranded in France, Jones was once more frustrated by the Adams-Lee alliance and swindled by those who wished to lure him into privateering. His command of the *Bonhomme Richard* and his historic duel with the *Serapis*, September 23, 1778, insured his naval reputation, but his professional ambitions, far outdistancing those of his American contemporaries, were always to be balked. Even his service to the Russian empress and his victories on the Liman were marred by the jealousy of Potemkin and the double-dealing of Catherine herself. Dr. Lorenz feels that Jones's professional record was "peerless" and that his "private character" was in keeping with it; he easily dismisses the charges of brutality and dishonesty brought against him. (*E. L. A.*)

Walt Whitman. By Henry Seidel Canby. Houghton Mifflin. 1943. 381 pp.

Mr. Canby measures Whitman's literary genius by the quality of his personality and by the ideals of the new Americanism of which he was the prophet. As the poet's undisciplined robustness hardened into creative expression, he found his theme in the breakdown of the order established by Washington and Jefferson, the emergence of the new West, and the influx of Europeans with their own conceptions of freedom. Whitman's ultimate achievements, according to Mr. Canby, are these: he made articulate to Americans their dream of freedom, defined for them their democratic faith, put sex into literature on an equal footing with spirit, substituted for the imitative and provincial culture of the sea-board something truly national and virile, and developed a new literary form which should match the theme of his poetry in its denial of tradition. Mr. Canby is neither the dogmatic admirer of Whitman nor his categorical critic. His evaluation is objective and comprehensive, a study of the interplay of forces and influences. (*G. R. B. R.*)

Man the Measure. By Erich Kahler. Pantheon. 1943. 700 pp.

This history of Western civilization from primitive antiquity to the present is a remarkable synthesis of essential trends. The author's measure of valuation is the peculiarly human dignity of life which found its expression in Christianity, and which must be regained and safeguarded in the building of a new order. Originally tribal religions were the cohesive elements of communities. With the non-organic universality of the Roman Empire emerged the "lost" private individual, who could find unity in the Christian world religion. This spiritual unity, however, has met violent opposition from the beginning to this day. Disintegrating forces were already at work before the Renaissance, and gradually autonomous spheres of activity broke away from the central religious authority. The expansion of trade developed the craft guilds, the Italian city republics, and finally — in the powerful, emperor-making Jacob Fugger — the first genuine capitalist who considered production for profit an end in itself. At the end of the thirteenth century man discovered nature as material for exploitation, but not till the seventeenth did the idea of progress spring from scientific discoveries, and the philosophies of Descartes and Francis Bacon. Rationalism led to materialism, and knowledge became infinitely specialized — a Tower of Babel. National Socialism, the final sub-human denial of human values, brought to a crisis by decadent romanticism and social conditions in Germany, arose because the world was ripe for it. (*M. M.*)

Science at War. By George W. Gray. Harper. 1943. 296 pp.

This brief survey gives the layman a clear and vivid picture of the advances made in the application of science to

the manufacture of weapons, and to the cure and prevention of disease. As the war is largely a combat of physics, it is this field that shows the most spectacular progress. Among its achievements are the "degaussing girdle," which protects ships from magnetic mines; the giant bombs, which have made land artillery obsolete; the "bazooka," used to advantage in North Africa, for the destruction of tanks; the submarine chasers and spotters, and many more inventions. Electronics have made remarkable contributions, such as the radio-locator, which warns of approaching aircraft; the FM or frequency modulation system, which facilitates communication with tanks and planes; and the hydrophone which harks for the sound of submarines. The author stresses the need of expert mathematicians — one that has been met by a number of distinguished refugees who are engaged in important research. The review of advances in chemistry includes accounts of the production of artificial gasoline, powder metallurgy, plastics, and synthetic rubber. The most encouraging chapters are those on the stupendous progress made in medicine and surgery. Thanks to the preparedness of American physicians at Pearl Harbor, the death rate following operations was only 3.8 percent. It was here that Dr. J. J. Morehead used the new instrument for detecting electromagnetic variations caused by the presence of metal in the body. (*M. M.*)

Under the Bridge. By Ferris Greenslet. Houghton Mifflin. 1943. 237 pp.

Born in New York State and educated at Wesleyan University and Columbia, Mr. Greenslet first spent a few years in free-lance writing, doing mainly criticism for *The Nation*. He even worked — unfortunately only for two months — at the Boston Public Library, cataloguing French and Latin manuscripts then newly acquired at the Ashburnham Sale; and the present writer can testify that he did an excellent job. For several years he served as sub-editor, under Bliss Perry, on the *Atlantic Monthly*, producing at the same time biographies of Walter Pater, James Russell Lowell, and Thomas Bailey Aldrich. His connection with the magazine came to a sudden end after he had published, in the editor's absence, a novel by May Sinclair which shocked some of the Boston subscribers. It was then that he began his service with Houghton Mifflin Company, now extending to over thirty-five years. Entering the publishing field, Mr. Greenslet stopped writing, yet his influence upon the literary world has undoubtedly been greater than if he had composed a dozen more biographies. His capacity for reading is certainly enormous. He has read all the three thousand books which the firm has published during his editorship — a feat that could be accomplished only by one who was able to finish Thomas Wolfe's *Look Homeward Angel* in a single day. The names of Charles Eliot Norton, Thomas Bailey Aldrich, Henry Adams, Willa Cather, Amy Lowell, Lord Grey, and John Buchan stand out in the narrative. But Mr. Greenslet has been in contact with most of the writers of his day. "In his *New England: Indian Summer*," he writes, "Van Wyck Brooks introduces some two hundred and thirty literary figures of that season of mists and mellow fruitfulness. Of these, though it now seems incredible, I was personally acquainted with one hundred and ninety-two." One should add an almost equal number of worthies of the other England in order to appreciate duly the author's crispness and brevity of expression, since the whole autobiography comprises no more than 230 pages. And there is something else besides literary reminiscences in the volume. As its title indicates, this is a fisherman's book. Mr. Greenslet is a great angler, who has fished in the streams of all New England, and some of the South; of Ireland, and France, and England. But fishing is not unrelated to publishing, as the author's dealings with Henry Adams show. "From many a river I had learned," he explains, "that the way to capture a wise old reluctant trout is to keep after him; to compel him to rise, if not from appetite, perhaps, at last, from irritation." (*Z. H.*)

Library Notes

Mr. Brennan's Retirement

AFTER a continuous service of more than fifty-three years, Mr. Thomas F. Brennan, Chief of the Issue Department, retired on December 31. With his resignation the Library loses one of the most efficient and most beloved members of its staff.

It was on July 3, 1890 that young Brennan, then a boy barely past fifteen, began his service in the old Boylston Street building as a "runner" in Bates Hall. Five years later he became an assistant in the Catalogue Department; and in April 1923 he was appointed Assistant-in-Charge of the Card Division. In this capacity he was responsible for the sorting, typing, and filing of the cards for all the catalogues, supervising, besides his own work, the labors of several people. His ability and tireless energy in keeping in order the catalogues — the most important nerve-center of the institution — had earned special commendation.

In recognition of his accomplishments, in January 1930, upon the retirement of Mr. Frank C. Blaisdell, Mr. Brennan was appointed Chief of the Issue Department. It was felt that his conscientious industry and quiet courtesy eminently qualified him for the post, in which he was in charge of over thirty-five full-time staff members and about thirty part-time assistants. After another ten years, in October 1940, he was made, in addition to being Chief of the Issue Department, Deputy Supervisor in the Reference Division.

In appreciation of his services, the Trustees have appointed Mr. Brennan to be Chief of the Issue Department, *Emeritus,* as of January 1, 1944.

His colleagues greatly regret the departure of Mr. Brennan, hoping, however, that he will enjoy his fully deserved rest.

A Note on Mr. Mammen

MR. EDWARD W. MAMMEN, author of "The Old Stock Company," the publication of which we begin in the present issue of More Books, is teaching at present in an Army Specialized Training Program unit. Up to a year ago he was an instructor at the College of the City of New York.

Mr. Mammen's work is based on the painstaking study of thousands of plays, prompt-books, theater programs, and manuscript diaries and letters, not to mention the endless number of books and articles relating to the stage. A very large part of his research was done in the Rare Book Department of the Boston Public Library, among the resources of the Allen A. Brown Collection on the Drama. Apart from its connection with this Library, the study is of special Boston interest since the author uses the City's famous theater, the Boston Museum (1843-95), as exemplifying the character of the old stock company.

We are happy to publish Mr. Mammen's excellent work, which will extend to four or five instalments.

The Recollections of an Old Soldier

WHEN David Perry, "a war-worn Soldier of the Revolution," wished to publish his autobiography, he was too poor to bear the expenses himself, but the printers to whom he took the manuscript were willing to trust the public for their remuneration. Issued by the Republican & Yeoman Printing Office of Windsor, Vermont, in 1822, *The Recollections of an Old Soldier* extends from Perry's enlistment in the French and Indian War to Macdonough's victory on Lake Champlain, half a century later. A fragile, paper-covered volume of 55 pages, it is today very scarce and the Library is fortunate to have acquired one of the four known copies. The writer's participation in three wars gives his memories unusual historical value, and the modest recital of his experiences makes a winning narrative.

Perry was born at Rehoboth, Massachusetts, August 8, 1741 and "was warned to training" in 1758. He first

saw action at Lake George under General James Abercromby and barely survived the bloody assault on the French stronghold at Ticonderoga. This, he says honestly, "was the first engagement I had ever seen and the whistling of balls, and the roar of musquetry terrified me not a little." In 1759 he went up the St. Lawrence with Wolfe but did not fight on the Plains of Abraham, being on detached duty. He does, however, describe the battle-torn appearance of Quebec after the city's surrender:

> "It was truly surprising to see the damage done to the buildings, &c. by the shot and shells that were thrown into the town by our artillery. Their houses were principally made of stone and lime — the gable-ends of wood, which were burnt out of a great many of them, and cannon balls stove holes through the buildings in many places, and a great number drove the stone part way out, and remained in the walls."

Although French resistance was virtually at an end, Perry was persuaded to enlist in 1761 and again in 1762 to guard the Connecticut settlers in Newfoundland and took part in the recapture of St. Johns. It was while returning from this campaign that he fell ill of a fever and experienced a remarkable "transition from life to death, and from death to life" — equalled only by the miraculous recovery of one Polly Davis of Grantham, New Hampshire. His service in the Revolutionary War was limited largely to the siege of Boston. Unable to settle his domestic affairs, he had to decline a captain's commission, feeling that "a soldier ought not to have anything to think of at home."

Completed in 1819, Perry's *Recollections* are suffused with the lofty patriotism of the "Era of Good Feeling." He is ready to forgive those Vermonters whose sympathies were with their Canadian neighbors, and feels that the defeat of the British at Plattsburg was due entirely to "the good hand of God." E. L. A.

Dr. Johnson's Idler

EIGHTEENTH-CENTURY England witnessed an unparalleled development of journalism. In the forty years following the death of *The Spectator* no less than one hundred and fifty periodicals were established, all bearing traces of the influence of that earlier publication. Dr. Johnson himself had undertaken a revival of the serial essay in *The Rambler,* but the venture had failed. In 1758 John Newberry, who is remembered today for his juvenile publications rather than for his journalistic efforts, founded *The Universal Chronicle and Weekly Gazette.* Since there was not enough of either news or of political comment to fill its pages, he arranged with Dr. Johnson for a weekly essay on some topic of general interest.

The first number appeared Saturday. April 15, 1758; the last, Saturday, April 5, 1760. Each of the one hundred and four issues contained on the first page a contribution signed "The Idler." All but twelve of these were by Dr. Johnson. In 1761 he collected the papers for separate publication. The twenty-second was omitted, although it has been included at the end of the list in some of the later editions. The work, issued in two small octavo volumes, was not particularly popular. The edition was small, and copies are now rare. The Library has acquired a set bound in the original brown calf.

Although critics regard *The Idler* as a weak sequel to *The Rambler,* the second series of essays has excellences lacking in its predecessor. The author writes with a lighter touch, and his ideas are less abstruse. He avoids those "solemn periods" in which he "used *The Rambler* as a race track to exercise unused words from his dictionary." He discusses the servant problem; the struggles of the newly-rich to enter society; marital difficulties; the stage and literary criticism; the imperialist policies of the Government, and a multitude of other questions. His character essays in *The Idler* not only surpass those in *The Rambler,* but they offer evidence, not at all apparent in *Rasselas,* of his ability to create convincing personalities. The papers on "Minim the Critick" and "Betty Broom's History" have many essential elements of the modern short story.

The Idler was written in the years of dire poverty before Dr. Johnson was

given a pension; he dressed like a beggar and lived with beggars. His only chair had but three legs and was propped against an equally rickety table as he wrote. Yet there is no indication of such unhappy circumstances in the essays. His only allusion to affliction is a reference to his mother's death, the same occasion which prompted the *Rasselas.*

Of the twelve papers for which Dr. Johnson claimed "no other praise but that of having given them to the Publick," three were by Thomas Warton, three by Sir Joshua Reynolds, one by Bennet Langton, and the other five by unknown contributors. G. R. B. R.

The Comédie Francaise

THE brilliant *Comédie Française* of the eighteenth century, for which Regnard, Dancourt, Lesage, Marivaux, and Voltaire wrote their plays, is a tempting field for the student of theater. The recently acquired *Arrests du Conseil d'État* [*T.95.146], printed by Christophe Ballard in Paris in 1761, offers valuable documents for such a study. In addition the Library has in its Barton Collection a copy of the *Arrêts du Conseil d'État* of 1782, also published by the same printer. Both volumes are bound in red morocco, adorned with the coat-of-arms of Louis XV.

The *Comédie Française* had a proud history, for it was descended from the illustrious company of Molière. Authorized in 1658 as *Troupe de Monsieur,* later known as *Troupe de Roi,* it became in 1680, when the two other theatrical companies of Paris were merged with it, the official company of the *Comédiens Français,* with the exclusive right to perform works in French. Within the next two years Louis XIV fixed the amount of the pension for retired actors and actresses, and also began the royal subsidy to the theater. In 1757 his successor gave the company a new charter, enabling it to form a Society which, while responsible to the gentlemen of the King's chamber, had many features of self-government. "Until the Revolution," Mme. Dussane wrote in her *La Comédie-Française,* "the Comédie truly constituted a little republic."

The *Arrests du Conseil d'État* of 1761 contains the original charter of 1757, with a list of the actors and actresses present at the time of the formation of the Society. But the most interesting part of the volume is a set of rules for the members of the company. They regulate the attendance at assemblies and rehearsals, the choice of comedies for the repertory, the authors' readings of their plays and the actors' discussion of them, the distribution of parts, and the like. The noblemen who promulgated the rules were the Dukes de Daumont, de Fleury, de Richelieu, and de Duras.

The *Arrêts* of 1782 concerns the rival company of Italian comedians. Catherine de Medici first called Italian players to France in the sixteenth century, and at different times Italian companies entertained the Parisian public. In the 1680's the *Comédie Italienne* formed a Society similar to that of the French company. In 1697, having provoked the displeasure of Mme. Maintenon, the Italian theater was closed by Louis XIV, but was reopened after his death. Interest in performances in the Italian language proved, however, insufficient and the theater was once more closed in 1780 and a new company of Italian players formed which was to specialize in comic opera and vaudeville. M. M.

Lectures at the Library

DURING January the following free lectures will be given in the Lecture Hall of the Central Library:

The Development of the English Theater. Dr. William VanLennep, Curator of the Harvard Theater Collection. Illustrated with slides. (Boston Drama League Program.) 3.30 Sunday, January 2.

Program to be announced. 8.00 Sunday, January 2.

Public Housing in Relation to Planning. John Dobbs, Regional Director of the National Housing Agencies. Illustrated with slides. 8.00 Thursday, January 6.

The Four Who Were Cursed. Genia Miloradovich. 3.30 Sunday, January 9.

Pens, Plots, and Playwrights. Facts and Fiction concerning the art of writing plays. Lydia LeBaron Walker. 8.00 Thursday, January 20.

The Life and Works of the American Poet, Ella Wheeler Wilcox by the pupils of the Boston School of Self-Expression. 3.30 Sunday, January 23.

Famous Oriental Tales Retold. Nora Isabel Shaw. Illustrated. (Boston Ruskin Club Program.) 3.00 Monday, January 24.

Right Eating, Right Living, & Humor. C. Howard Saunders. Not illustrated. 3.30 Sunday, January 30.

Recitals at the Library

DURING January the following free recitals will be given in the Lecture Hall of the Central Library:

Song Recital by the pupils of C. Leroy Lyon. 8.00 Sunday, January 9.

Rachmaninoff Memorial, His Life and Compositions. Mme. Palmire Dellamano and pupils. (Boston Ruskin Club Program.) 3.00 Monday, January 10.

Colorful Stories of Southern Rivers. H. Harding Hale. Illustrated with slides and singers. 8.00 Thursday, January 13.

Concert by the String Orchestra of the Boston Music School, Inc. Linwood D. Scriven, conductor. 3.30 Sunday, January 16.

Operatic Concert. Elaine Seicol, Soprano. Phyllis Scott, contralto. Under the supervision of Mme. Luisa Tosi, Palmira Dellamano at the pianoforte. 8.00 Sunday, January 16.

Song Recital. Camille Snow, soprano. George Pettit, tenor. Rowena Robbins, contralto. Robert Ewing, accompanist. 8.00 Sunday, January 23.

The Little Theater presents Raymond Gilbert and Victoria Covington, Shakespearean Artists. Scenes from the classics. Vocal and instrumental music. 8.00 Thursday, January 27.

Recital by the students of Rose Wies Shain, Dean of Staley College Vocal Department. 8.00 Sunday, January 30.

The Lowell Lectures

DURING January the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

Some Modern Developments in Ornithology. Ludlow Griscom, M.A. Illustrated. *First Lecture:* "Development of Field Ornithology. The Study of the Living Bird. Problems in Identification. The Modern Criteria of Abundance." 8.00 Tuesday, January 4. *Second Lecture:* "Modern Ideas on Bird Species, Their Variations, Age and Origin." 8.00 Friday, January 7. *Third Lecture:* "Bird Distribution. Its Causes and Factors. Faunal Areas in Tropical and North America." 8.00 Tuesday, January 11. *Fourth Lecture:* "Bird Distribution. The Life Zone Concept in North America. Its Weakness and Fundamental Unsoundness." 8.00 Friday, January 14. *Fifth Lecture:* "Migration. Causes and Origin of Migration." 8.00 Tuesday, January 18. *Sixth Lecture:* "Migration. In the Tropics; in the United States; How and Why They Move Northward; Why Certain Sections of the Country are Better than Others." 8.00 Friday January 21. *Seventh Lecture:* "The Bird in Nature. Its Intelligence and Behaviour." 8.00 Tuesday, January 25. *Eighth Lecture:* "The Bird in Nature. Its Adaptability. Its Variation in Abundance. Responses to Changes in Environments, Climatic Change, Civilization." 8.00 Friday, January 28.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Bibliography. Libraries	*History*	*Politics & Government*
Biography	*Language*	*Psychology*
Business	*Medicine. Hygiene*	*Religion. Theology*
Economics	*Military Science*	*Science*
Education	*Music*	*Sociology*
Essays. Literature	*Navigation. Navy*	*Technology*
Fine Arts	*Poetry*	*Travel & Description*

Reference Books in Bates Hall

American foundation for the blind, inc. Directory of activities for the blind. New York, The Foundation. 1941. 149 pp. B.H.Ref.501.50

American library association, Editorial committee. A. L. A. glossary of library terms; with a selection of terms in related fields. American Library Ass'n. 1943. 155 pp. B.H.Ref.790.24

Annual register for the year 1942. London, Longmans, Green. 1943. 490 pp. B.H.Ref.640.14

Comstock, John Henry. An introduction to entomology. 9th edition revised. Ithaca, New York, Comstock Pub. Co. 1940. 1063 pp. B.H.Ref.QL463.C71

English catalogue of books for 1942. London, Publishers' Circular. 1943. 81 pp. B.H.Ref.785.6=2155.26 1942

Floherty, John Joseph. Sentries of the sea. Lippincott. 1942. 219 pp. B.H.Ref.VK1023.F55

Foreign office list and diplomatic and consular year book. 1943. London, Harrison. 1943. 432 pp. B.H.Ref.642.2

Index juridicus: the Scottish law list. Edinburgh, Scottish Law List. [1943.] 1155 pp. B.H.Ref.1001.12

Jane's Fighting Ships. 1942. London, Sampson Low, Marston. 1942. 581 pp. B.H. Centre Desk

Landsberg, Helmut. Physical climatology. Pennsylvania State College. 1942. 283 pp. B.H.Ref.QC981.L3

Maine register, state year-book and legislative manual. 1943–44. Portland. 1943. 1033 pp. B.H.Ref.641.40

Mayr, Ernst. Systematics and the origin of species. Columbia Univ. 1942. 334 pp. B.H.RefQL351.M3

National urban league, Department of research. Selected bibliography on the negro. National Urban League. 1942. 23 pp. B.H.Ref.792.56A

Royal institute on international affairs. Documents on international affairs. 1938. Oxford Univ. 1943. 365 pp. B.H.Ref.504.31A

Sargent, Porter E., *publisher*. A handbook of American private schools. 1943. Boston, Porter Sargent. 1943. 1016 pp. B.H.Ref. Centre Desk=3598.414

Social register association, New York. Social register, summer, 1943. New York. 1943. 535 pp. B.H.Centre Desk

Statesman's year-book. 1943. Macmillan. 1943. 1468 pp. B.H.Ref. Desk=2280.12

Twentieth century fund. Postwar planning in the United States; an organization directory. 2. New York, Twentieth Century Fund. 1943. 96 pp. B.H.Ref.782.4B=9309.173A4 2A

United States. Office of war information. United States government manual. Summer. 1943. Washington. 1943. 707 pp. B.H.Ref.533.1A=9353.084a6A summer 1943

— Cases argued and decided in the Supreme Court of the United States. Vol. 317. Washington. 1943. 739 pp. B.H.Ref.980.1

Webster, Noah. Webster's biographical dictionary. Springfield, Mass., Merriam. 1943. 1698 pp. Gen. Ref. Desk

Year-book of the Congregational and Christian churches. 1942. General Council of the Congregational Christian Churches. 1943. 388 pp. B.H.Ref.642.37

Bibliography. Libraries

Gregg, John Robert. Gregg shorthand; a self-teaching course. Textbook. Gregg Pub. Co. [1943.] Z56.G8143
Published for the Army institute, Madison, Wis.

Jones, Cecil Knight. A bibliography of Latin American bibliographies. 2d edition, revised and enlarged with the assistance of James A. Granier. Washington. 1942. *Z1601.A2J7 1942
U. S. Library of Congress. Latin American series, no. 2.

Lelevier, Armando I. Historia del periodismo y la imprenta en el Territorio Norte de La Baja California. México. 1943.

McColvin, Lionel Ray. The public library system of Great Britain; a report on its present conditions with proposals for post-war reorganization. London, The Library Ass'n. 1942.

Biography

Single

Alastos, Doros. Venizelos, patriot, statesman, revolutionary. London, P. Lund, Humphries. 1942. DF836.V3A48
The creator of modern Greece: Venizelos.

Bruun, Geoffrey. Clemenceau. Harvard. 1943.

Cross, Wilbur. Connecticut Yankee; an autobiography. Yale. 1943.

Girdler, Tom Mercer. Boot straps; the autobiography of Tom M. Girdler in collaboration with Boyden Sparkes. Scribner. 1943. HD9515.G5
The life and career of the Chairman of the Board of Directors of the Republic Steel Corporation. Includes chapters dealing with the Corporation's attitude toward the C. I. O.

Hart, Henry Hersch. Venetian adventurer, being an account of the life and times and of the book of Messer Marco Polo. Stanford Univ. [1942.] G370.P9H3
A biography based on the study of manuscripts and documents, many of which have been made available within the last two decades.

Martel, Francis. Petain: Verdun to Vichy. Dutton. 1943. D761.M25
A forceful indictment of Marshal Henri Philippe Pétain.

Pope, Arthur Upham. Maxim Litvinoff. New York, L. B. Fischer. [1943.] DK268.L5P6
A sympathetic Life of the Soviet Russian Foreign Minister.

Powell, John Harvey. Richard Rush, Republican diplomat, 1780–1859. Univ. of Pennsylvania. 1942. E340.R9P6
The life of the American diplomat who negotiated the Rush-Bagot Convention demilitarizing the boundary between the U. S. and Canada, and who also aided materially in establishing the Monroe Doctrine.

Smith, Mortimer. The life of Ole Bull. American Scandinavian Foundation. 1943.
The life of the celebrated Norwegian violinist (1810–1880), who was greatly admired in America, whither he first came in 1843. Married to Sara Thorp and a warm friend of Longfellow, he spent the last years of his life in Cambridge, Mass.

Wildes, Harry Emerson. Lonely Midas; the story of Stephen Girard. Farrar & Rinehart. [1943.] CT275.G45W5
"Of Stephen Girard [1750–1831], Philadelphia's greatest philanthropist and one of her most important businessmen, virtually nothing is known." —Author's *Foreword.*

Collective

Boccaccio, Giovanni, *1313–1375.* Forty-six lives. Translated from Boccaccio's De claris mulieribus by Henry Parker, Lord Morley and edited by Herbert G. Wright. Oxford Univ. 1943. *PR1119.A2 No.214
Early English text society. Original series, no. 214.

Clark, Elmer Talmage. The Chiangs of China. Abingdon-Cokesbury. [1943.]
A brief sketch of the Soong family and of General and Mme Chiang Kai-shek.

Hood, Dorothy. The Admirals Hood. London, Hutchinson. [1942.] DA87.1.A1H6
The naval careers of members of the Hood family in the eighteenth century, notably of Alexander, 1st Viscount Bridport; of Captain Alexander Hood; Samuel, Lord Hood; and Samuel, 1st Viscount Hood.

Memoirs

Croy, Homer. Country cured. Harper. [1943.] PS3505.R9554C6
The autobiography of the novelist and screen writer, who was born on a farm of which he writes that "the story of our farm is the story of me."

Hathaway, Katharine Butler. The little locksmith. Coward-McCann. [1943.]
Memoirs of a sensitive and distinctive writer who was an invalid since early childhood.

Jessel, George Albert. So help me; the autobiography of George Jessel. Random House. [1943.] PN2287.J56A3
The vaudeville actor's outspoken reminiscences of theatrical life.

Koo, Hui-lan. Hui-lan Koo ‹Madame Wellington Koo›; an autobiography as told to Mary Van Rensselaer Thayer. Dial. [1943.] DS778.K6A3
Somewhat frivolous, conversational memoirs of the wife of Wellington Koo, Chinese Ambassador to Great Britain.

Lowndes, *Mrs.* Belloc. Where love and friendship dwelt. Dodd, Mead. 1943. PR6023.O 95Z52
A continuation of *I, too, have lived in Arcadia.* It consists mainly of reminiscences of life in France during the latter part of the nineteenth century.

Tabori, Paul. A wreath for Europa. Washburn. [1942.] D413.T29A3 1942
A native Hungarian writer, now in England, through his varied reminiscences of life in France, Germany, Hungary, Portugal, Switzerland, and other countries, revives the aroma of the moribund civilization of Europe between world wars.

Todorov, Kosta. Balkan firebrand; the autobiography of a rebel, soldier and statesman. New York, Ziff-Davis Pub. Co. 1943.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Aircraft yearbook; 25th annual edition. Aeronautical Chamber of Commerce of America. [1943.] 728 pp. **TL501.A29

American foundation for the blind. Directory of activities for the blind in the United States and Canada. 5th edition. New York, The Foundation. 1943. 149 pp. **HV1791. A51

American occupational therapy association. The occupational therapy yearbook. 1943. New York, The Association. [1943.] 325 pp. **RM735.A51

American psychological association. Yearbook. 1943. The Association. [1943.] 155 pp. **BF11.A51

Anglo-American directory of Mexico. 1942. Mexico. [1942.] 376 pp. **F1204.5.A58

Anglo-American yearbook; 31st edition. 1943. American Chamber of Commerce in London. [1943.] 336 pp. **HF302.A58

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The Bulletin of the Boston Public Library

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More Books

The Bulletin of the Boston Public Library

FEBRUARY, 1944

The Uprising in New England

THE Massachusetts uprising of April 18, 1689 followed so closely on the news of the landing of the Prince of Orange that it appeared on the surface to be a spontaneous response to the revolutionary action of the mother country. Governor Andros and his adherents were secured with little opposition, and a calm and measured declaration of grievances was read to the assembled people by the former leaders of the Charter government. When Governor Hutchinson wrote his account of the revolution nearly a century later, he tentatively suggested that this *Declaration* was the "work of time." John Gorham Palfrey, deliberating over this charge in his *History of New England,* remarks:

"It would be very interesting to know when and how the rising in Boston was projected. But conspirators do not show their hands while they are at their game; and, after the settlement under King William, it became altogether unsuitable for those who had been privy to the facts to let it be known that the insurrection at Boston was a movement independent of his enterprise."

The Library has recently added to its manuscript collections a contemporary discussion of the uprising, covering four large foolscap sheets. The writer, Thomas Cullen, emphasizes the premeditated aspects of the revolt as well as the economic motives which he thought inspired it. The document was written on August 14, 1689 from Dover, England, and was addressed to Charles Montagu, then sitting in the Convention parliament for the borough of Maldon. Montagu, at that time at the threshold of his career, was later to distinguish himself by his reorganization of Great Britain's currency and the establishment of the Bank of England. He was the friend of Isaac Newton and Jonathan Swift and a patron of literature and science. His extensive collection of public documents was sold at auction in 1760 and this paper probably came into the market for the first time then.

As to Thomas Cullen, he was apparently one of those Englishmen whose interests were in the colonies but who was entirely in sympathy

with the mercantile policies of the Crown. He was in all likelihood the son of that Thomas Cullen, a London merchant, to whom Charles II granted a share in the Morocco Company in 1661 and again in the Royal African Company in 1663. In 1667 he is mentioned in the colonial documents as master of the ship *Prosperous* engaged in the sugar trade with Barbadoes and captured by the French near the Scilly Islands. As late as 1675 he was still hoping to be repaid for "the hire of his boats in war time." He next reappears in Chowan County, North Carolina, where he took an active part in the Culpeper revolt of 1678, being one of the five rebellious burgesses. In the contemporary depositions he was charged with selling "powder, shot and fire-armes, as well to those Indian nations that are not, as those that are in amity with the English." He was also elected speaker of the temporary assembly created by the revolutionists. He must, however, have been pardoned with the other ring-leaders, for as late as 1683-1684 he was still settled near the Albemarle. Strangely enough, there are two letters in the Prince Collection in this Library which Cullen wrote to Increase Mather during that winter. They are courteous and respectful and show none of the venom toward the New England minister which colors the present document.

The purpose of his letter, Cullen writes, is to give Montagu "an account of some matters, as yet I beleive not knowen to any in Court therefore I verily persuade my selfe, that though it be long you will not think the reading of [it] a trouble." He first draws the statesman's attention to an inflammatory news-sheet, then circulating in the coffee-houses and charging Andros with being a Papist and an ally of the Indians. In contrast, he cites the earliest of the controversial reports to appear in England — Nathaniel Byfield's *An Account of the Late Revolution in New England,* licensed in London, June 27, 1689. "In which Pamphlet," he points out, "is their decleration (as tis called) shewing reasons why they have imprisoned their Governor and those other Gentlemen, where also he is neither accused for being a papist nor for bringing in the Indians to destroy them, as in the newspaper was said, so that it seems to be inserted by the means of some who act here for those of New England purposely to make their Governor the more odious that they under such a pretence might have the more specious pretext for what is done there." Judge Byfield, one of the first settlers of Bristol, had served on the Dominion's Vice-Admiralty Court, but the frequent reproofs of Chief Justice Dudley threw him into the opposition. He was, however, never an extremist and his *Account* is a factual recital of daily events.

Cullen himself was convinced that the New England rising was politically unrelated to the English revolution, and that it was instigated largely by Increase Mather whom he considered astute enough to capitalize on the opportunity. Even the *Declaration,* in which Cotton Mather

is supposed to have taken the major part, he attributes to the father's pen:

> But Sir that this designe was first set on foot of Seizing their Government etc here in England and also on other grounds than in their decleration is pretended I shall make appear, by this following account which is for the most part according to my own knowledge.
>
> There is a certaine Minister now in London that in King James his time came from Boston in New England, pretending to come as an agent for that Colony, who a little before his present Majesty landed, had, as I was told, a promise from the late King, that that Government should be otherwise ordered, but his deserting putting a period to all his promises then this Minister with some others of New England (as their is good reason to believe) seeing how things went here, resolved to stirr them up there, to follow the same measures, proposeing in all probability, if they could secure their governor, they might represent him and his adherents as they pleased, (they being under their Confinement) the effecting of which would be the best step toward the obtaining of that which they have so earnestly endeavored after: viz: their Charter that they may follow their former illegal trade; but by the way a little, so soon as the government was settled here; upon their application to the Lords of Committee for the forraigne Plantations they had (as I suppose yourself knows) an assurance that Sir Edmond Andross should be removed, and Commissioners sent over to sett all things to rights; but this was not pleasing, application is made to severall members of your Honorable house, for the putting of a clause into the Corporation bill to restore them to their Charter also. But to returne againe, As for their decleration notwithstanding it was reprinted at London there is cause to believe that the aforesaid minister either was the author of it or at least gave advise to modelize some such thing, so soon as they had seized their Governor for first in december or January last, the said minister writes a pamphlet entitled a narrative of the miseries of New-England, in which there are many passages the very same in effect as in the decleration, besides the stile and method seem to be the same.

The *Declaration* and "the whole model of this Seizing designe" he suggests were carried to New England in January or February by "some person . . . whose name I have now forgatt," but who went by way of Barbadoes. He also assigns a direct share in the plot to Sir William Phips, who had been in London the previous winter, openly protesting against the high-handed methods of the Andros government:

> But this I am positively assured off, that a certain Gentleman a native of New-England some time in march last left London being bound for Boston in New-England who was resolved with some others in the ship on their arrival there to set the people on to Seize their Governor, (the reason of this Gentlemans grudge against that Governor was about the provest Marchalls place in New-England, etc;) but weather the said Governor where seized before this persons arrivall or after I know not only it shews that such a thing was designed here in England, of which my Lord Privy Seal had an account in March last in these words (at the latter part of my Letter). [They (meaning the Gentleman and others aforesaid) as soone as they arive in New-England, intend to imprison their Governor, and others in order to bring them to their tryalls, etc] and I believe its yet the designe to try them there if not speedily prevented.

Having reported the facts in his possession, Cullen goes on to classify the rebellious colonists, analyze their motives, and forecast the "Consequences of such a Seizure," first taking care to explain his own position:

> But before I informe you these particulars tis necessary that I give your Honorable selfe to understand that neither passion, prejudice, nor interest hath or shall any ways byass me in anything contained in this Letter; As for Sir Edmond Andross I never saw him nor never had any correspondence with him in my life; but on the other hand being Senseble of the designes of those forementioned (who that they might obtaine their interests and desires, in haveing their patent again, Colour over their designes under the umbrage of grevious oppressions) I thought my selfe in duty obliged to God and my Country to give a right information of trueth in this matter (to prevent falsehood from being masqueraded,) and I also looked on your Honorable selfe, being placed in so advantageous a post, as a Gentleman fitt to have an account of such a business.

The persons who seized the Governor were either "factors, Merchants, or such as do or have adventured to Sea formerly, or else they are such as have been dismissed from places of either interest or honor," while those imprisoned with the Governor are "such as directed [?] Custome house affairs." Ignoring the colonists' stated objections to the legal and fiscal policies of the Andros government, he feels the whole movement had its source in their opposition to the Navigation Laws and other restrictive acts:

> First it proceeded from an old prejudice that the Inhabitants of New-England, especially the tradeing party had against that Governor, which thus happened this Gentleman about twelve years agoe was Governor of New-York (which borders upon, but was ever distinct in Government from the Colonys of New-England) during which time he made severall Laws for the promoteing of the trade of that place, for before his time those of Boston used to supply them with most of those goods they needed, but now by vertue of these Laws trade with New-England was cutt off, and they began not onely to have a trade with most of the other Plantations, but also to have such a trade from England as to be supplyd with those goods directly from thence which before they received via Boston, this being and still is a great advantage to the merchants of England especially of London.
>
> 2ly Because this Gentleman since he hath been Governor of New-England hath stoped the Career of that trade of theirs which is contrary to the act of Navigation, and is also destructive to the trade of England and London, to the Plantations, as understanding Merchants know, Yet many of these persons (if not the most of them) who seized the Governor and whose names are mentioned in the decleration, where such persons as formerly traded in this manner; and this preventing of them in their illegall trade by this Governor seems to be peculiar reason for their Seizing him as in their own words they express themselves in their decleration, Page 9th, Line 13th [and we were convinced of it by the Courses imediatly taken to damp and Spoyle our Trade, etc.] this trade here spoken of, tho they will pretend otherwise, is no other than that illegal trade before mentioned so distructively prejudiciall to the trade and interest of this Nation.

In assessing the results of the rising, Cullen appears to have forgotten his own share in the North Carolina rebellion:

> First it will be a president [sic] of ill consequences especially to this Plantation which is so opposite to Government from England, and it may be the same to other Plantations considering the vast distance between all of them and the Nation.
>
> 2ly It will end in the ruine of all these persons who are now seized if those of New-England can accomplish it, for I am apt to think they will bring them to a speedy tryall.
>
> 3ly By this Seizure they are put into a Capacity to follow their former illegall tradeing which indeed has been the grand occasion of not onely all their Stirrs there, but also of their active restless endeavours here to obtain their Charter, for they well enough know, that if they gitt not their Patent againe the forementioned trade so prejudiciall to the good of this Nation, will fail, this they do acknowledge themselves.
>
> Their decleration is penned with all the Subtillity imaginable (hopeing by such an illustration of their Sufferings (as they pretend) to move Compassion from your honorable house, especially at such a juncture of time as this is as to obtain their Charter, for they pretend there, to follow the example of the Nobility and Gentry here, and how that they did already feel there what was onely proposed to be prevented here, this bold assertion deserves a smart reflection, but haveing before said so much, both who they were, and the motives that induced them to this violent proceeding I shall now cease to speak particulerly any farther, of this and many other passages in their decleration (which tho deserve to be spoaken to) onely in Generall, I shall say as to those many invectives contained in it; that it hath been an observation by many, that when those of New-England doe oppose or write in opposition to any subject or person, tis usually done with the most agravating Circumstances, that possibly a prejudiced or distempered mind can find to vent itself with all; I may add from my own knowledge about this observation, that in common conversation in New-England especially in discourse about their Government (as they call it) if any do oppose those Chimericall notions which they have framed to themselves about it (as how that they are a free People etc.) he shall be forthwith reputed, not onely an enemy to their Country but even to God and religeon too, and this even from the most inteligent and religeous persons there, viz: of such who are wedded to this patent, Government (as they call it).

Cullen, who may have been planning to return to the West Indies, concludes his lengthy letter with a glancing reference to the Sugar Bill then before Parliament. He declares he has met with a "printed paper entitled the case of the Sugar Plantations . . . to which I intend, before I leave England, which I think will be a moneth or two, to give something of an answere." The work in question was probably *The Case of his Majesties Sugar Plantations,* a pamphlet published anonymously at London as a protest against the sugar duties.

It was the affairs of New England, however, which were closest to Cullen's heart and the publication of *A Brief Relation of the State of New England* in London, early in August 1689, served to strengthen his views. Because of a manuscript draft with Increase Mather's emendations, the

tract has been considered largely his work. Cullen, in a hurried postcript, ignores the question of its authorship but stresses the inclusion of the exaggerated charges against Andros. The appearance of the *Declaration* in this English book convinces him that it was originally composed in England. Somewhat heatedly he adds:

> Sir since the writing of this letter there is come to my hand another paper about the proceeding in New-England of which I may say it confirmes the observation of many (concerning those of New-England) mentioned in my Letters, for their Governor is here accused as dealing with the Indians, an enemy to the King, and designing to run away to france [?] but had it been so it had been in their decleration, but this proceeds from their heat and covetousness because by him they have be prevented in their illegall tradeing I suppose they will never be able to make good one halfe of what they accuse him of and by severall passages in this paper it seems as if they did designe his Death thinking by such a means to terrifie others from takeing upon them that Government (unless chosen there). They do not in this paper accuse him for a papist, so that the minister must be the author of that report. Also tis evident by this, that a certain person went from London to Barbadoes and so to Boston who carryd in all probability that Designe that first projected here by the Minister and others, viz to Seize their Governor. There be many more things that I thought to speak of, but being doubtful that I am trouble by my too much Writeing I will but add a line more viz that the Gentleman a native of New-England mentioned within was not arived when this Seizure was made.

Cullen's letter must have reached Montagu shortly before the close of the session on August 20, 1689. Written at this time, it was obviously an attempt to influence his stand on the Corporation Bill, then pending before the House. The measure, held over until January 1690, was intended to restore the rights of those corporations which had surrendered their charters during the last two reigns, and Mather was working to have Massachusetts included in that class. Actually the controversy between the Whigs and Tories became so violent over the issue that William prorogued Parliament before a vote could be taken.

ELIZABETH L. ADAMS

The Old Stock Company

The Boston Museum and Other 19th-Century Theaters

By EDWARD W. MAMMEN

(*Continued from the January issue*)

DURING the late period, from 1880 to 1900, when comparatively few plays were presented each season, a stock actor probably worked no harder than any busy player of today. He frequently had to rehearse one play while acting in another, but a long run might bring several weeks in which no extra rehearsals were held at all. Occasionally, too, he had vacations of a few weeks or even months between plays.

The "nightly change of bill" policy must often have been much more taxing. The actor's day began at ten with a rehearsal which lasted till one or two. The rest of the afternoon he spent studying lines and laying out costumes. Make-up and performance took from seven till close to midnight, and further study followed before bed.[1] This routine continued day after day and supposedly became terrible drudgery when a star appeared and presented perhaps nine plays in as many days.

However, work was very unevenly divided in a stock company, and one actor had an easy time of it while another toiled prodigiously. When Booth came as visiting star to the Boston Museum in 1851, the company did fourteen plays in the course of a week and a half. There were then thirty actors at the theater, and while eighteen of these had roles in from six to ten of the plays, nine had roles in only from one to four plays, and three actors were not assigned parts at all. In terms of performances, this meant that fourteen actors worked constantly, or nearly so, that seven had a few nights off, and that nine others played only a few times or perhaps served as extras. Differences like these, when carried through for an entire season, produced striking contrasts. In the preceding season at the Boston Museum, when 126 plays were presented, one actor had one hundred and three roles and another only seven. Eleven members of the company played over seventy roles, eight had from about fifty to seventy roles, five played between twenty-five and forty roles, and another five played less than twenty. Other theaters assigned parts in much the same fashion, though in a very small company almost all the actors must have worked extremely hard.

One factor in this unequal division of labor was the small number of women's roles in popular nineteenth-century plays.[2] Theaters had to keep a reasonable number of actresses on hand, if only to act as partners for the men in ball-room scenes. Yet if a company hired seventeen men and twelve women, more of the latter were bound to remain idle in such

favorites as *Othello, She Stoops to Conquer,* and *London Assurance.* The first requires ten men and three women; the second, twelve men and four women; and the third, about twelve men and five women. As a result, women generally played less frequently than men, and some had few roles indeed.

The "lines of business" method of casting was another factor.[3] Where a line was divided, the first member of the line naturally was the more favored. At the Boston Museum in 1850-1 the first old man acted seventy-five roles to the second old man's sixty-eight, and the first low comedian had ninety-eight roles to the second low comedian's forty. This should not be interpreted as meaning that the more important members of the company were necessarily the most active. Nineteenth-century dramatists might not need a brace of villains in their plays, but they found it difficult to dispense with sympathetic friends who would listen to a hero's troubles. So, a walking gentleman frequently played more often than actors in higher ranks and at times he must have felt that he was the busiest person in the company. Leads, of course, bore the heaviest burden. The total number of their roles was not great, however, because they appeared in afterpieces only occasionally and sometimes had days off when a star came to visit.

In later years, differences in the amount of work done by the several members were much less striking. The busiest actors played proportionately, as well as actually, fewer roles than the most active players of the early period. The dropping of afterpieces must have been partly responsible for the decline, for this eliminated the playing of two roles at the same performance.[4] In addition, the change to more modern plays may have opened more parts to women. The breaking of the lines of business must also have helped to spread the work of the stock company. These changes are important because they affected the number of roles assigned to beginners.

The physical comfort of actors was not always highly regarded by the stock company. The green room, where actors gathered to await their cues, seems to have been a pleasant enough place. There were mirrors for the last touches to make-up or wig, a dictionary to settle disputes about pronunciation, the set of rules and regulations, perhaps a chart of historical costumes, and a bench or two. Dressing rooms were decidedly uncomfortable. They were often below stage, as at the Boston Museum, and were always tiny and bare, ill-lighted, and frequently damp.

Salaries covered a fairly wide range. In the early period the leads usually received from $30 to $50 a week, and the rest of the company from $4 to $20.[5] Wallack's, as befitted its station, in 1857-8 paid the majority of its actors from $6 to $30, and gave Mary Gannon $35, Holland $40, Mrs. Hoey $55, and Blake $80. Lester, in his double capacity of stage

manager and actor, drew $100.[6] The Boston Museum cannily kept its salary list in code, and might have kept it so forever had not the manager seen fit to do some simple arithmetic in his enigmatic A's, O's, X's, and triangles. Deciphered, the list shows that the Boston Museum paid salaries slightly below Wallack's throughout the entire range. It also provides us with the curious information that a beginner at the Boston Museum in 1863-4 received $2 a week, or something less than apprentices in other fields. Salaries advanced generally in the seventies and eighties. Beginners then received from $3 to $6, utilities from $7 to $15, walking gentlemen from $20 to perhaps $35, and stage managers $70 or $75.[7] At extravagant Daly's, leads might receive as much as $175 or $200.[8]

In addition to their salaries, actors were sometimes allowed benefit nights. An actor chose his role for this performance, took either a percentage of the profits or of the gross, and, of course, was expected to drum up trade for the occasion. Important actors had several benefits a season, but members of the lower ranks had to share a benefit with one or two others. The practice had arisen in the Restoration period, probably as a result of the managers' trying to force lower salaries on the lesser players.[9] In Colonial days, and seemingly also in the early part of the nineteenth century, all the actors of a company had at least one benefit, or part of one, each season.[10] But in 1844-5 only fifteen of the twenty-one actors at the Boston Museum took benefits, and this number remained the same, even though the company quickly increased in size. Whether this meant that benefits were becoming unpopular in the first period is hard to say, but certainly by the sixties they were losing favor rapidly. In 1863-4 only thirteen members of the Boston Museum company had benefits; in 1864-5, ten; and in 1867-8, nine. That same year Wallack's abolished the system entirely, and other theaters soon followed his example, or allowed benefits only to a few of the more important players.[11] One reason for this decline in popularity was that actors found the task of soliciting customers odious. Another, probably more important, was the uncertainty of financial reward. An actor might make $150 or $250 on a benefit night,[12] but on the other hand he might receive a mere pittance or take a loss.[13]

It is difficult to estimate what these salaries and benefits meant in terms of living standards. The best clue we have is the information that in 1835 a Washington family of three adults and five children could not quite make expenses on a yearly income of $1,400.[14] If, from this, we may assume that about $300 would then support an adult for a year, leads with their $1,350 to $2,250 a season[15] plus benefits must have been extremely well off. But the fourteen actors who made from $180 to $405 at the Albany Theater in 1834, and who had to pay for their make-up and costumes, could hardly have been considered affluent.[16] They must

indeed have needed benefits, additional summer engagements, and perhaps some work outside the theater in order to make ends meet. Taking other jobs, as a matter of fact, was not an unknown practice. J. A. Smith, a well-liked eccentric comedian at the Boston Museum, also worked as a tailor.

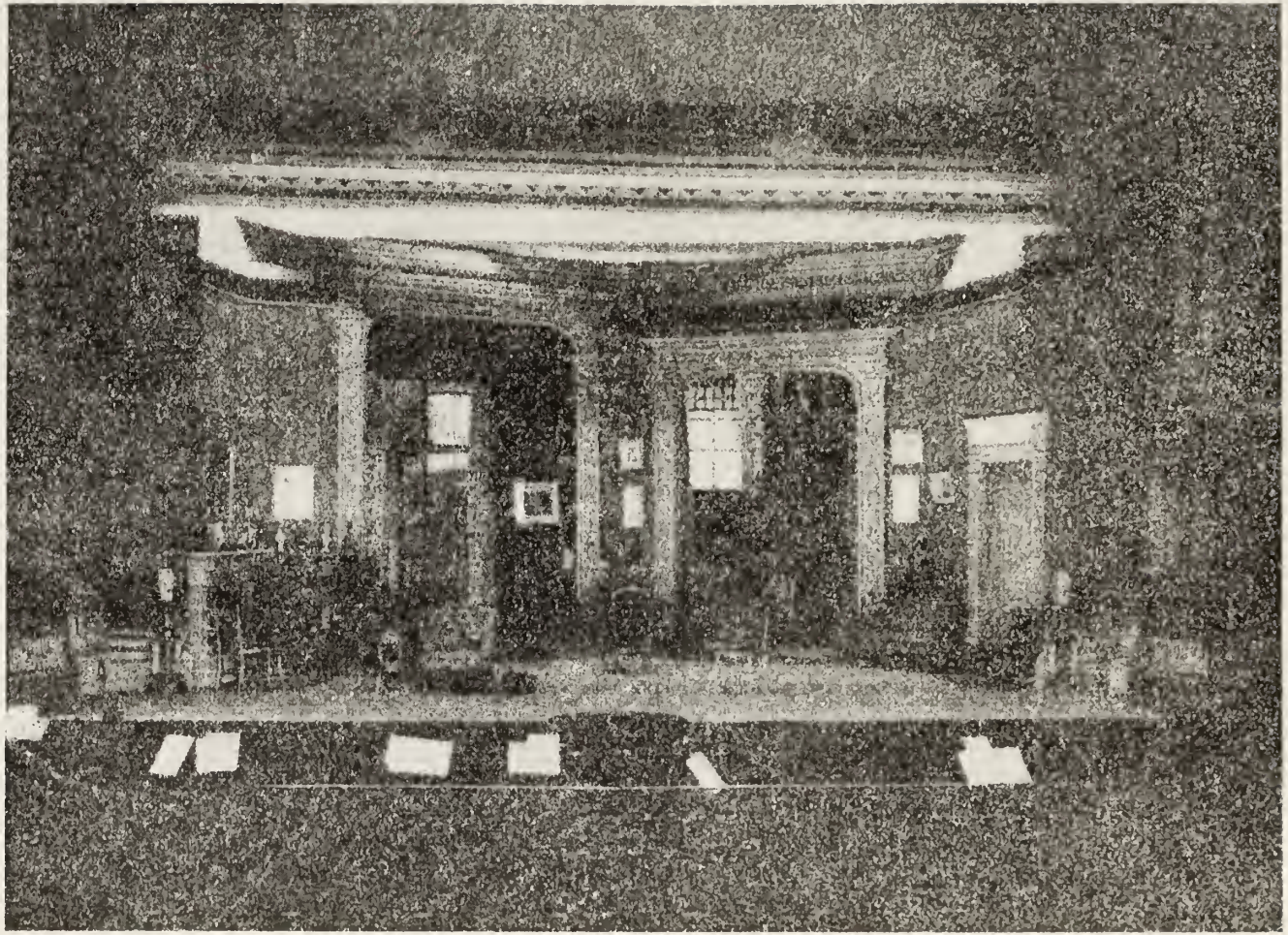
The lower ranks at the Museum in 1863-4 must have been especially hard pressed, for these were war years, and a dollar did not go nearly so far as in the thirties. As prices declined in the seventies, salaries, it will be recalled, rose, but beginners and some utilities were still hardly above a subsistence level.

Most actors were assured of their jobs by written contracts, which ran for an entire season or perhaps for several seasons. Utilities, however, had only the word of the manager to count on and could be discharged at a week's notice. That oral engagements were common may be judged from the fact that Kate Ryan waited seven years before obtaining a written contract at the Boston Museum. There was no social security program in those days, of course, and till almost the mid-century, actors, when they fell ill, had to rely on the charity of their fellows for any necessary funds.[17] Actors then, as now, were generous folk, but to regularize aid, they formed in 1848 the American Dramatic Fund Association. The Boston Museum did not join this association immediately, but for a while had its own fund. The national organization was supported largely by yearly benefits at the several stock theaters, and it made at least small amounts always available for those in need. In 1882 this organization was superseded by the Actors' Fund of America, which still continues its good work.

Quality of Stock Company Productions

A MODERN playgoer, could he visit a nineteenth-century stock theater, would probably find its productions very disturbing. Everything he saw would be so different from anything he knew that he might not even like what a reputable critic of the day would consider an excellent performance. The costumes might seem shoddy, the lighting inadequate, and the acting stiff and exaggerated. Let us take up the points of difference one by one.

If the theater visited was a stock company of the early period — the Boston Museum in the 1840's, for example — the settings particularly would seem strange. Till the seventies, both interior and exterior sets were largely of the "drop and wing" type. The rear of the stage was masked either by a back-cloth, a drop, or by two flats which met in the center,[18] and the sides of the stage were masked by a series of wings parallel to the drop and gradually converging upon it. When the scene



Sets for "Held by the Enemy," as Acted at the Boston Museum in 1886

was a drawing-room, every entrance from the side seemed to be made through solid walls. The effect could hardly have encouraged a "willing suspension of disbelief."

The settings were really pictures. That is to say, the scenic artist painted the flats, drops, and wings as if he were at an easel. Clocks told the same for an entire scene, horses never twitched a tail through a whole act, and silent hosts swelled the mimic army of supers. The picture, too, was always very romantic, for the nineteenth-century scenic artist was no less a product of his age than the nineteenth-century poet or political economist. Unfortunately, if the commentators are to be believed, he was also not a very good artist.[19]

By the mid-century the stiffness of the settings had been relieved somewhat by diagonal flats and the growing use of three-dimensional pieces. This brought with it some awkward attempts at realism. In 1867 the Boston Museum had real water for a river, and river-banks covered with real moss, grass, and shrubbery. By 1874 practical boats, cliffs, houses, and stair-cases were accepted parts of the *mise en scene,* though these were often combined with flats and wings. The greatest step towards realism was the introduction of the box-set, a complete room with three walls and ceiling. This type of interior seems to have been known in England in 1794, but was not much used there till the eighteen-thirties. The Boston Museum proudly offered its first box-set on November 24, 1862.[20] Whether this was also the first such set in the United States is not known, but certainly when Booth's in New York used one in 1870, it was described as a novelty and contrasted with the "drop and wing" sets at other New York theaters. The box-set was slow to be adopted, however, for the older type of scenery existed in provincial theaters till the present century.

The early theaters, with their heavy production schedules, could not possibly mount each play separately. Instead, they resorted to "stock" or generalized sets, and sometimes with amusing inappropriate results. According to William Crane, the average theater of the sixties had about eight sets: a rocky mountain-pass, a dark wood, a light landscape, a throne-room, a centre-door set, a chamber, a kitchen, and a prison.[21] Some theaters must also have boasted a street, a garden, an office, a set combining woods and house, and a light and dark fancy interior. These few sets probably served for all plays except the one or two very special productions of a season: the extravaganzas or a striking new scenic play. By the mid-sixties managers were mounting specially every piece they expected to run. This meant that at the Boston Museum in 1865 probably seven or eight plays were so mounted. Poor theaters in the late seventies still clung to their stock scenery, but the better theaters showed an increasing tendency toward individualized settings. By the mid-eighties the Boston Museum had in its store-rooms eighteen center-door cham-

bers, twenty-two drops, and also a smattering of specifically named sets, such as chambers for *Othello, She Stoops to Conquer,* and *Dr. Jekyll and Mr. Hyde.*[22]

The stage furniture of early theaters was about as spare. Till 1850 two chairs and a table were all that graced a nobleman's drawing-room in English theaters. American theaters of the mid-sixties usually had six sets of furniture: modern, ancient, Gothic, banquet, and kitchen sets and throne chairs. The Boston Museum in 1880 had thirteen complete sets of furniture with numerous extra slip-covers, and also thirty tables, and other single articles of furniture. Even this comparative wealth seems meager when one considers that fifty-six plays were done that season.

The costuming of stock company plays also had its limitations. Historical correctness in costuming may be said to have begun with Charles Macklin's production of *Macbeth* in 1773. It was continued by Charles Kemble and became a fetish with Charles Kean in the 1840's. By the middle of the century every well-appointed theater probably had a wardrobe of military and naval uniforms, eighteenth-century and Elizabethan costumes, and possibly a Greek or a Roman and a Scotch set.[23] By 1880 the Boston Museum had all these and also Turkish, Chinese, Zouave, and Indian sets.[24] However, these wardrobes were often only for men, and even in the eighties women might be called upon to provide historical costumes. Both sexes supplied all modern costumes, as well as "hosiery, wigs, feathers, swords, shoes, boots, buckles, cravats, laces, and ornaments." Since her salary was slim, a walking lady sometimes had but one dress, a simple muslin, for all plays, and a tragedy woman might get along with one black satin, one white satin, and one scarlet robe. The idea of having a single designer for an entire set of costumes came late. Though managers were supposed to regulate costumes, probably very little control existed. A Sir Benjamin Backbite, a Charles Surface, and a Joseph Surface might appear in identical costumes. Leading ladies vied with each other in extravagance of dress, even when they played shop girls. And at the Boston Museum, which had a reputation for excellent dressing, a *Lear* was given in 1884 with Turkish, Chinese, and Phrygian habiliments.[25]

The floating oil lamps of the very first years provided only dim, smoky, and very dangerous light. Swabs had to be kept ready at all times and doubtless more than once an actor interrupted a scene in order to extinguish a blazing float. This method of lighting, incidentally, was used in provincial theaters well into the forties. Gas, brighter and safer, was introduced into the Philadelphia theaters in 1816, and into New York theaters in 1825. Though gas jets could be turned up and down easily, lighting remained essentially flood-lighting till the sixties. Then calcium brought the real flexibility of spot lighting.[26] Private electric plants were occasionally installed in theaters during the seventies, but Edison did

not build a central station till 1882, and for many years theaters used electricity merely as an addition to the standard gas equipment.

If the settings, costumes, and lighting of a stock company production would disturb a modern theater-goer because of their inadequacy, the acting might bother him for quite different reasons. The style of nineteenth-century acting was for long as exaggerated as its drama. The chaste classicism of the Kembles probably dominated the early years of the century, romanticism in acting appearing somewhat later than romanticism in poetry. Washington Irving called for less fustian as well as less etiquette and buckram. The classic style gradually became mere "tea-pot" acting, with one hand on hip, the other extended, and a sing-song delivery. It still had some influence in the thirties and may have lingered till the fifties.[27] Before the century had well started, however, Kean came with the terrific intensity of his "flashes of lightning," and in 1826 occurred the first great triumph of Forrest, the exemplar of the style of tremendous physical and vocal power. The acting of the thirties was "inflated," the elder Booth playing with "fire, energy, abandon." In the mid-forties Walt Whitman felt that to be "boisterous, stormy, and physical" was the usual way among actors.[28] Whitman also thought it was the younger actors with their "loud-mouthed ranting" who particularly imitated both the excellences and faults of Forrest. This ranting, for so it became in lesser players, continued strong for another twenty years, but it had begun to lose favor by 1855. In 1854 that very minor trouper Harry Watkins decided to give up ranting and "try the quiet style for a short time and see how it works."[29] The same year a much better known actress, Matilda Heron, earned applause by her "quiet intensity in the passages where others rave."[30] And about 1860 Edwin Booth, who had then been acting for over eleven years, was considering adopting the "conversational, colloquial school,"[31] though he did not wish to go too far with it. By 1874 the natural school of acting was "driving everything before it";[32] and by 1876 only one or two members of the Boston Museum company had not outgrown the "old-fashioned grandiloquence of speech and behavior of the stage."[33] In 1885 Walt Whitman could speak of the inflated style as "almost extinct."[34] Curiously, then, naturalism in acting was a step ahead of naturalism in the drama, since it arose sometime before the Civil War.[35]

Whatever the style of their acting, we know that the nineteenth-century produced many fine actors.[36] And we may reason that the quality of any one theater's performances depended basically on the number of superior artists in the company. Better theaters boasted a really fair proportion of actors of high caliber. A young Englishman of 1855 was amazed by the array of talent at Wallack's, and ten years later, when this theater was at the height of its glory, it mustered almost a dozen fine actors. Today, we still glow at the names of E. L. Davenport, John

Gilbert, Charles Fisher, and Mary Gannon. Daly, in addition to his "Big Four," usually had three or four other fine players. The Arch was justly proud of Mrs. Drew and a strong male contingent including McKee Rankin, Stuart Robson, F. F. Mackay, and Louis James. The Boston Museum at its strongest had one great actor, William Warren; three very fine actors, Annie Clarke, Charles Barron, and Mrs. Vincent; and several others decidedly more than competent.[37] As certainly, however, weaker theaters were but poorly staffed. Olive Logan, actress and playwright, is responsible for the statement that before 1865 "if there was a tolerable performer in the principal character, it was considered quite enough."[38] This indictment almost seems justified. When the Boston Museum was at its weakest, partly through the loss of members to the California gold fields, it had only Warren and, according to one reviewer, lacked a leading man, a juvenile tragedian, a second old man, and a heavy woman.[39] At the Howard Athenaeum in 1865 only the name of Mrs. Farren stands out. Since plays usually had eight roles of some length and possibly fifteen, it is easy to believe that in the second-rate companies poor support was given to the stars.

Besides the merit of individual performers in a company, the quality of the ensemble playing must be considered. Here opinions conflict sharply. One writer felt that members of a company acted better the longer they acted together, and another thought there was very little team-work in a stock theater. The deciding factors at any theater were probably the permanence and strength of the company and its discipline. Thus, the reviewers speak of good ensemble acting, that is, smoothness and harmony, at the Boston Museum in 1849, 1866, 1877, and 1883, when discipline was strict and the company strong, but speak of a lack of sympathy among the actors in 1858, when discipline was weak, and of a need for ensemble in 1885 when the company was starting to break up.[40]

Stock companies of the early period only rarely achieved good first performances. With a multitude of roles to remember, and but a few days to prepare a new piece, actors had good reason to con their parts in the wings on opening nights. Reviewers took lapses in memory as a matter of course, and there was much congratulation when a first night proceeded without the help of the prompter. Later, when schedules grew very light, critics became more severe.[41] Yet, in all fairness, it should be remembered that poor first performances were not unknown in Pepys's day, nor were they the exception in the eighteenth century. Today, halting premières are avoided only by road tours and previews.

Some miscastings, however, were almost inevitable in a stock theater. The limited size of the acting company could not possibly allow each of its many plays to be perfectly cast. Brander Matthews, though believing that a stock company's actors "were in many instances among the best I ever saw," admits that they were "often not adapted to the

parts for which the manager was compelled to cast them."[42] Similarly, a critic protested that at the Boston Museum in 1853 two otherwise excellent actresses were not seen to advantage in melodrama. Sometimes, too, when a stock company had an actor who was fairly fitted for a role, he was kept from playing it because of the lines of business. The Museum critic mentioned above suggested at another time that two actors switch roles, and another reviewer once had the temerity to offer that the slave girl in *The Octoroon* would be better played by the juvenile lead than by the leading lady. These deficiencies in the structure of the stock company were in the later years both admitted and somewhat ameliorated by the increasing use of players from outside the company and by the breaking of the lines of business.

Finally, according to Brander Matthews, stock company actors were inclined to play all their parts in much the same rough and ready way.[43] This hardly applies to the great actors, for they surely built up subtle characterizations. Nor could an actor's roles all have been played in an identical way. The modern actor, doing a different role every year or two, has time for subtlety. The stock actor, playing twenty-five, fifty, or a hundred roles each season, had much less chance. He painted his portraits with bold strokes and not in pointillisme.

The Beginners at the Boston Museum

THIRTY-NINE actors can be reasonably identified as having begun their careers at the Boston Museum. Twenty-eight of these[44] stayed at the Museum at least two years; and of the twenty-eight, sixteen remained four years or more. Their roles, when checked with those of beginners at other theaters, will probably give us a fairly good picture of what company apprenticeship meant in terms of acting experience and advancement.

The remaining eleven beginners are mentioned only briefly; two who started as children, and nine others who stayed at the Museum but a comparatively short time. One of the eleven is dismissed with real regret. This beginner wore his father's spurs on the night of his debut and wore them well. The night was September 10, 1849; the bill, *Richard III* and *Slasher and Crasher;* and the beginner, in the role of Tressel, Edwin T. Booth.

The twenty-eight beginners later went into almost all types of theater work. Some kept pretty much to one line of business, either as juveniles, walking ladies, character men, or, in one case, as leading man. Others shifted back and forth or else, as the years passed, moved quite naturally into older and heavier parts. A few, in addition to acting, became stage managers and prompters. E. E. Rose wrote fairly successful

plays, and Frank Carlos Griffith was for many years Mrs. Fiske's manager. None of the women remained in the profession long enough to play old women's parts. One, Jenny Calef, of the seven Calef sisters, made quite a name for herself in burlesque.

There were no great names in the group, or at least no names that are highly celebrated today. But, as Sir Cedric Hardwicke says in an article on the training of actors, "supreme genius" is not our concern, only the development of "competent, fine craftsmen."[45] Of those who earned some measure of acclaim, perhaps the most prominent was Joseph Wheelock. A leading man for Booth, he well deserved to be listed by William Winter among the leaders of the American stage. Almost as well-known were Elizabeth Robins and Mary Shaw.[46] The first helped introduce Ibsen to England, the second played that Mrs. Warren whose profession so shocked New York. The name of Mary Cary will bring delightful memories to some. George H. Finn, the son of H. J. Finn, had some of his father's great talent for comedy, but unfortunately died at the early age of twenty-one. Three of the beginners were comparative failures. John B. Adams died doing roles like Friar John in *Romeo and Juliet;* Josie Bowne is occasionally encountered in equally tiny roles; and Madame Radinski evidently gave up acting to sing at Barnum's Museum. Between these extremes stand the rest of the group, those who became "useful members of the company." These would include Kate Ryan, author of the delightful *Old Boston Museum Days;* James Burrows, long a fixture in *Shore Acres;* Charles S. A. Abbe, a character who burst into prominence only once in *Cappy Ricks;* and Thomas W. Ross, seen in 1938 as the hard-headed editor, Mr. Webb, in Thornton Wilder's *Our Town.*

The three periods of stock company history are almost equally represented in the group. There are nine beginners from the early period, nine from the middle, and ten from the late period.[47] The proportion of men to women among the beginners, seventeen to eleven, also is about what it was in the profession as a whole. For the early period there are only two women to seven men, but the child prodigy, Adelaide Phillips, was growing up in the company at this time and gradually assumed many of the roles that might have been given to adult beginners.

Most of the members of the group began their acting between the ages of seventeen and twenty. A few started somewhat earlier, and a few others, because of the war, began in their twenties. About half were born in Boston or nearby, and almost as many moved there at an early age. Only three came from out of town especially to get jobs in the theater. The group stemmed mostly from the lower middle classes. A few were poor. One had previously been well-to-do. Among the fathers of the beginners were actors, farmers, a Unitarian minister, a hotel-keeper, a building inspector, a textile designer, and one roamer who in turn took up banking, editing, real estate, and gold-mining. Two beginners taught

school, one had been "in business," and one had clerked for several years while studying art and drama. Most had been "educated in the public schools of Boston," but one was a graduate from college, and another from normal school. Only a small number seem to have taken lessons in acting or elocution, but a goodly proportion had had previous experience in amateur theatricals. Thus, though the group came, naturally enough, from New England, and though all its members presumably possessed something of dramatic talent, they might as well have been any group of young persons studying at any school or learning any of the occupations of the nineteenth century.

(To be continued.)

Notes

1. Stone. *Personal Recollections of the Drama*, pp. 256–7; Reignolds-Winslow, *op. cit.*, p. 32; Ford, *op. cit.*, pp. 30–1.

2. That our earliest playwrights had to entrust women's rôles to boys must have influenced both later companies and the playwrights who wrote for them.

3. Sometimes at the Boston Museum a small number of rôles meant that an actor held another position, stage manager, prompter, or call-boy.

4. In large companies, no actors ever doubled in a single play, but there were always a few who appeared in both full-length play and afterpiece. Small companies continued to require doubling in a single play into the middle period.

5. When leads' salaries were low, so, of course, was the range of the rest of the actors. Dunlap, *A History of the American Theatre*, p. 248; Phelps, *Players of a Century*, p. 172; Rede and Wemyss, *Guide to the Stage*, pp. 7–18.

6. Odell, *op. cit.*, vol. VII, p. 19.

7. WEEKLY SALARY LIST AT THE BOSTON MUSEUM, 1863–4.

W. Warren	$60	K. Reignolds	$55
W. H. Smith	20	E. Mestayer	28
R. F. McClannin	24	J. Orton	30
F. Hardenburgh	20	A. Clarke	13
J. Wilson	16	J. R. Vincent	20
J. A. Smith	18	Wheelock	8
J. Wheelock	12	Towle	8
G. F. Ketchum	13	Hunter	6
W. Benn	10	Andrews	6
J. H. Ring	14	Howard	5
Sol Smith, Jr.	12	R. Wood (Dancer)	20
Hunter	7	T. Wood "	10
Delano	9	Mason (Ballet)	4
Peakes	6	Wright "	4
H. Woolf	4	Flanders "	4
Pitman	2	Moore "	4
R. Eberle (Prompt)	13	Harrison	6
L. Szollosy (Ballet Master)	25	Johnson "	4
		C. (?) "	4

J. Eichberg (Orch. Leader)	$25	W. H. Lloyd (Property Maker)	18
G. Heister (Scenic Artist)	30	John (Ass't " ")	
F. W. Mozart (Prin. Machinist)	19	Rutledge (Porter)	7
Marden (Machinist)	12	Kelly (Bill Poster)	11
Horace (Ass't Painter-Flyman)	9	Clarke (Dresser)	2
T. Joyce (Costumer)	33	Two cleaners	7
Frank (Ass't Costumer)		Entire orchestra	118
Ladz (?) " "			

8. Letter of Frank Carlos Griffith to the author; interview with Blanche Ring; Skinner, "My Beginnings." *Theatre*, vol. VI, no. 63, pp. 1189, May 1906; letters of R. M. Field to W. Seymour, February 17, March 25, 1882; Logan, *op. cit.*, p. 93; Salary Book for Daly's, dated Dec. 6, 1873–Sept. 15, 1878, p. 5, Feb. 20, 1875.

9. Lawrence, *Old Theatre Days and Ways*, p. 187–9.

10. Coad, "The American Theatre in the Eighteenth Century." *South Atlantic Quarterly*, vol. XVII, no. 3, p. 195, July 1918; Wilson, *A History of the Philadelphia Theatre*, pp.13–4.

11. The Boston Museum in 1885 gave benefits to three actors.

12. Letter of Field (?) to Wright (J. R.), December 15, 1858, perhaps referring to the National Theatre, Boston; and letter of Mary Cary to R. M. Field, April 24, 1876. Harvard College Library.

13. Six of the eight beneficiaries at the Providence Opera House in 1872 were in this sorry plight. Willard, *op. cit.*, p. 203.

14. The Senate at the time was considering increasing the salaries of government clerks. One of the documents offered for study was a carefully kept household expense diary of a clerk who had a salary of $1400 and who spent $1448 in one year on his family. Williams and Zimmerman, *Studies of Family Living*, p. 199.

15. Based on a forty-five week season.

16. Phelps, *op. cit.*, p. 172.

17. In times of great and sudden emergencies, such as theater fires, special benefits were often organized.

18. Though this type of set is usually called "drop and wing," the "flats and wings" combination was more frequent. Fox, "American Dramatic Theatres." *American Architect and Building News*, vol. VI, pp. 74–5, September 6, 1879; "Behind, Below and Above the Scenes." *Appleton's Journal*, vol. III, p. 590, May 28, 1870.

19. The productions of Charles Kean and of Samuel Phelps must have been both outstanding and good. In the mid-sixties there seems to have been a decided improvement in painting in both England and America. *Appleton's Journal*, *op. cit.*, vol. III, p. 592–3, May 28, 1870; Logan, *Before the Footlights and Behind the Scenes*, p. 377; "The Scenic World." *Cornhill*, vol. 53, pp. 281–96, March 1886.

20. The program states: "This scene, unlike the usual stage interior, is in reality a perfect enclosure, with ceiling and entablatures, supported by caryatides. The modern Parisian method of construction has been followed throughout the piece. The stage being unencumbered by wings to allow the greatest scope for breadth and perspective."

21. "Some Developments of the American Stage During the Past Fifty Years." *University of California Chronicle*, vol. XV, pp. 213, April 1913.

22. Incomplete inventory of July 1886 and March 1888.

23. Suggested by Watkins, *One Man in his Time*, pp. 58–9; *TheArt of Acting* (French), pp. 21–7; Rede and Wemyss, *Guide to the Stage*, p. 52. The Boston Museum in its first year purchased a set of French costumes suitable for 18th century plays.

24. Inventory, "Wardrobe" notebook, 1880–1.

25. *Boston Evening Transcript*, November 27, 1884.

26. Brown, "Lighting in Early Playhouses." *Theatre*, vol. XXVIII, p. 36, July 1918.

27. An 1855 production was said to be "all declamation with very little passion and much less feeling." *Saturday Evening Gazette*, February 3, 1855.

28. Whitman, *Brooklyn Daily Eagle*, August 20, 1846.

29. *Op. cit.*, p. 175. He did not get nearly so much applause but felt he pleased the audience better.

30. George Wilkes in the *San Francisco Times and Transcript*, February 24, 1864. Quoted in Ormsbee, *Backstage with Actors*, p. 148.

31. Grossman, *Edwin Booth*, p. 27. In a letter from Mary Devlin (Booth's first wife) to Booth.

32. *Boston Daily Advertiser*, October 6, 1874.

33. *Boston Daily Globe*, October 10, 1876.

34. Whitman, *Boston Herald*, August 16, 1885. Quoted in Ormsbee, *op. cit.*, pp. 125–6.

35. This conclusion in general agrees with that of Ormsbee, but Leverton (*The Production of Later Nineteenth Century American Drama*, pp. 111–4) feels that the "pyrotechnical" school arose just prior to the Civil War and continued till the latter days of the century. His conclusions are based on Whitman's reference to younger actors in 1846, on the fact that the school was dominant in the sixties, and on Salvini's acting in 1883. It should be noted, however, aside from the evidence offered in the body of this study, that (1) in 1846 Forrest had been acting for twenty-six years and, as a leader of the American stage for much of that time, surely must have developed many imitators well before the Civil War, and that (2) Salvini, visiting Italian actor, can hardly be considered a representative of the American style of acting of the eighties. Further, the theory that ranting arose just prior to the Civil War can hardly be supported by the explanation that it arrived "almost concurrently" with Rush's *Philosophy of the Human Voice*, published in 1822, and with the Delsarte system, brought to America in the seventies by Steele Mackaye and presented in book form in 1887 as *The Delsarte System of Oratory*.

Obviously, succeeding styles of acting overlap and individual actors may diverge from the dominant style. In 1846 Whitman noted a few "natural" actors. Today the loud, declamatory sing-song of a Maurice Evans differs from the current naturalistic mode.

36. Hornblow, Winter, and Towse all attest to this. Curiously, Hornblow calls the period from 1820–70 the "Golden Era," but says the twenty years following saw the art of the actor at its best; Winter says 1881–91 was the peak and that acting then declined; and Towse says acting began a slow decline in the sixties. Hornblow, *op. cit.*, vol. I. pp. 299–300, vol. II, p. 238; Winter, *Life and Art of Richard Mansfield*, vol. I, pp. 72–3, *The Wallet of Time*, vol. I, pp. 27–8; Towse, *Sixty Years of the Theatre*, pp. 5–6.

37. In the early sixties the elder Wallack said its men were good and its women unequalled. (Reignolds-Winslow, *op. cit.*, p. 155) Kate Reignolds, to be sure, was then the leading lady.

38. *Before the Footlights and Behind the Scenes*, pp. 523–4.

39. *Saturday Evening Gazette*, September 10, 1853.

40. *Saturday Evening Gazette*, November 3, 1849; *Boston Daily Courier*, August 9, 1858; *Boston Daily Advertiser*, November 13, 1877; *Boston Evening Transcript*, *Boston Daily Advertiser*, *Boston Evening Traveller*, March 13, 1883; *Boston Evening Transcript*, October 20, 1885.

41. *Boston Daily Globe*, September 28, 1875.

42. "The Old Stock Companies." *Century*, vol. 101, pp. 321–2, January 1921.

43. *On Acting*, pp. 87–8.

44. Joseph P. Price, 1849; George H. Finn, 1850; John B. Adams, 1851; Madame Radinski, 1851; Henry L. Bascom. 1853; Joseph L. Wheelock, 1855; James Nolan, 1857; James R. Pitman, 1862; Mary W. Cary, 1864; James Burrows, 1866; Josie Bowne, 1871; Frank Carlos Griffith, 1871; Kate Ryan, 1872; Georgia Tyler, 1875; William Morris, 1876; Jenny Calef, 1876; George A. Schiller, 1878; Mary Shaw, 1879; Miriam O'Leary, 1881; Howard Gould, 1881; Chares S. A. Abbe, 1882; Elizabeth Robins, 1883; Edward E. Rose, 1884; Grace Atwell, 1887; Edward Wade, 1889; Percy Bowles, 1892; Thomas W. Ross, 1892; Ella Hugh Wood, 1892. Dates represent the first appearance on the playbills. Ross and Bowles had been supers before 1892. Miss Wood is included because it was the closing of the Museum which presumably limited her experience there.

45. "The Moribund Craft of Acting." *Theatre Arts Monthly*, vol. XXIII, p. 114, February, 1939.

46. Miss Robins was perhaps better known as a novelist and as a friend to Henry James.

47. Pitman (1862) and Miss Cary (1864) are included in the early period because, though the combination system arose about 1860, stock companies did not change greatly till after the Civil War. Thus, the Arch did 169 plays in 1865–6, seventy-eight in 1868–9.

Exhibitions in the Print Department

Drawings of the British School

THERE are forty-five original drawings and watercolors by twelve British artists, selected from the Albert H. Wiggin Collection, in the February exhibition in the Print Department. The artists are leaders in their respective fields and are well known to Americans. As in all group shows, variety is the keynote; some drawings and watercolors are executed with technical skill, while others are preoccupied with quick note or experiment. The drawings are in many mediums, from swift-moving pencil or brush to minute pen work and stipple. The watercolors are in direct transparent paintings; some can be classified as colored drawings.

These compositions are closely related to the artists' etched work, yet they have the qualities which make an independent claim to the best in artistic expression. A number of them represent the very pulse of the plates for which they were made, and add greatly to the value of the print, especially for study purposes. Since a preliminary sketch has the advantage of everything to gain and nothing to lose, the artist throws away the greater part of his protective armor. He submits his talent to nature at a moment when intuition is closely attuned to the hidden mysteries of his art.

Of great rarity and importance are two original and unpublished drawings by George Cruikshank, no doubt intended to illustrate "The Bottle." These beautifully drawn compositions in sepia and pen-and-ink have all the delicate modelling of an Ingres. In his *George Cruikshank: a Catalogue Raisonné,* Albert Cohn offers this harsh criticism: "It is a curious fact that the genius of George Cruikshank practically died about 1850, from the time that he became so obsessed by temperance and anti-smoking propaganda, that all else in his life appears to have faded to insignificance. The publication of 'The Bottle' and 'The Drunkard's Children' in 1847–48 was the first signal that the masterly hand that had etched the plates to 'The Humorist' and Grimm was stricken with the palsy. However fine in conception the illustrations to the first of his temperance works may be considered, and they do not lack admirers, yet from an artistic sense they are beneath contempt." Yet these drawings are veritable masterpieces and will stand on their own merit side by side with works of any period of the artist.

When we think of Thomas Gainsborough, we immediately associate him with his many famous portraits, among them "Master Buttall," better known as "The Blue Boy." However, he did a number of landscapes also, and etched with much spirit at least eighteen plates of varied subjects. The drawing of "A Cow" in the exhibition leads one to believe, because of the shadows outlined, that it was intended for the copper plate. A beautiful imprint of the traced line is plainly visible on the back of the drawing.

With George Cruikshank and Gainsborough, Thomas Rowlandson is the only artist not of our time. His work shown in the exhibition is full of delightful humor, fascinating in its recordings of the life and manners of the time. In "John Bull Bog'd in France," "The Runaway," and "Colonel Seaham" the

artist displays all the witchery of his talent. His exhibition in September 1943 was reviewed at length in More Books.

All drawings by Muirhead Bone, from the merest sketch to the most advanced work, are rendered with clearness. Bone, who was born near Glasgow, spent most of his life in London. He has achieved great recognition by his subtle dry-points, and it is the general opinion that few drawings have been seen to equal his since Rembrandt. In his "Railway Sheds, Marseilles," "Demolition of Wych Street, Strand," and "St. Martin's In the Fields, London, Night" he has followed an individual style, with fine harmony of line, power, and certainty.

David Young Cameron, a native of Glasgow, is an artist of high merit in print circles the world over. Even as a young man he won the admiration of Seymour Haden, who regarded him as a hopeful successor to the masters of the past. The older artist recognized at once his unusual gift of personality as well as his great technical skill. In studying Cameron's work, with its rich blacks and remarkable contrasts, we find he is equally at home when drawing buildings, interiors, landscapes, or portraits. In "Duninald," "On The Tay," and "Nithsdale" the designs and forms are wrought with purity. In them may be traced the linear organization of the design, masses, and the solidity of the fundamental subject matter.

James McBey is also an artist of Scottish birth. "Bridge By Night" and "Sotto Portico Del Orso, Venice" attract attention because of their striking qualities of both conception and execution. His "Thunderstorm, Veer" is a superb watercolor of vitality and dynamic force. Gerald Brockhurst, the well-known English painter and etcher, is one of the most indefatigable students of etching. Like his prints, his drawings are extraordinary in technique — equally lucid in line, light and shade, pose, gesture, and expression. All of Brockhurst's work depends upon a high degree of finish, giving forth a brilliant texture. The pen-and-ink drawings in this exhibition, "Malvina" and "Aglaia," show ease, artistry, and flawless craftsmanship.

In "The Etchings of F. L. Griggs," in the January 1924 issue of *The Print Collector's Quarterly,* Mr. Campbell Dodgson quotes from a letter by the artist: "My chief interest has always been an effort to recall by imaginary subjects in drawing — and later, and specially, in etching — the aspect of mediaeval England." And Mr. Dodgson comments: "He has something of the same vivid and intimate vision of his country's past as inspired the beautiful early chapters of 'News from Nowhere,' by William Morris, but it is a limited vision of quiet and repose, never broken (as it always would have been for Morris) by the sound of clarions and the clatter of armed knights upon the flagstones." "Study for the Lanterns of Sarras" is a little gem in pencil, done in Mr. Griggs's typical style.

Robert Austin is perhaps the foremost engraver in England today. His accomplished drawings won the Prix de Rome in 1922, and for three years he travelled extensively in Europe. Many of his records on paper and copper are of his impressions during this period. His "Self Portrait" in black and sepia ink and his sketches in sanguine for the engraving "Woman Tethering Goat" are true engraver's studies. "Man with a Scythe" is another sensitive drawing. Subjects of the life of the Jersey peasants, and of the Norman and Breton people who cross the Channel during the harvest season, are ably represented

by Edmund Blampied, himself a native of the Island of Jersey. His two drawings in the exhibition are original illustrations for *Travels with a Donkey* by Robert Louis Stevenson. "The Auberge of Bouchet St. Nicolas" and "The Sub-Prefectorial Map Was Fetched from the Sub-Prefecture Itself" are excellent examples of the possibilities of combining wash, pen-and-ink, and a dry brush.

"Vivid draftsmanship responsive to surely selective vision," Malcolm C. Salaman writes in *Fine Prints of the Year, 1924*, "is ever at Mr. Rushbury's hand, and invariably is it controlled by an instinctive feeling for design." In "Le Chambre des Députés, Paris" and "Pont Marie, Paris" the artist has found two subjects to his particular liking. Arthur Briscoe paints the sea in all kinds of weather, seeing each new subject with enthusiasm and a fresh eye. "Drying Sails, Alastor" and "Bending the Foresail," two strong watercolors, are first-hand records of this sailor-artist — who can ride the storm of criticism of both the print connoisseur and the sea-faring expert.

ARTHUR W. HEINTZELMAN

Ten Books

Persons and Places. By George Santayana. Scribner. 1944. 262 pp.

With the candor of his characteristic detachment Mr. Santayana, just past eighty and now living in Rome, tells the story of his life from his birth in Madrid through his studies at Harvard. Curiously contradictory traditions and influences formed the background of his early life — those of Catholic Spain and of Unitarian Boston in the seventies and eighties, of a mild, skeptical father and a cold, taciturn mother, and of a favorite half-sister who entered a convent — yet he remained inwardly aloof from outer events and persuasions. True to his own spiritual affinities, he lived in a world of his own religious and poetic contemplations. It is a serene calm that suffuses these boyhood memories. There are bitter experiences remembered, and also presented with sharp realism; yet the philosopher's understanding is always there, quickly shifting the perception to a universal plane. Santayana's father and mother were both Spanish, but his mother through an earlier marriage was related to the Sturgises of Boston; and Santayana, although he first stayed with his father in the dreamy old town of Avila in Spain, spent the greater part of his childhood and youth in Boston and Cambridge. The characters and impressions he conjures up are vivid and, of course, extremely subtle; the Boston "uncles" and "aunts" with their peculiarities; the teachers at the old Boston Latin School, who gave him prizes; the German Catholic Church, to which he walked at dawn on winter mornings; the first boyhood friends, among whom was Edward Bayley, "my first, perhaps my fundamental model for *The Last Puritan.*" Then came Harvard, the austerities of life in old Hollis Hall, an editorship on the *Lampoon* Board, and friendships whose memory persisted through more than a half century. This was the time when James and Royce "represented the scandals of free thought." Lightly yet trenchantly Mr. Santayana sketches his old teachers, and, although he later joined their ranks, one is not surprized at his remark that he never "had a friend who was a Professor." He himself gave up being one as soon as he could. "The curtain drops here," the last sentence reads, "to rise presently on other scenes." (*M. M.*)

Common Cause. By G. A. Borgese. Duell, Sloan & Pearce. 1943. 448 pp.

Professor Borgese, who because of his anti-fascist views left Italy in 1931 and now teaches at the University of Chicago, discusses the global war — its background, the years of indecision, and the present outlook. After several chapters about the "failure" of the British empire, the characteristics of the Germans, and the new Soviet developments, especially of what he calls "communazism," he examines American conditions, "the health of democracy." There are also individual portraits of Churchill and Roosevelt, and an analysis of their courses in world affairs. Pearl Harbor, the idea of a "negotiated war," the Darlan affair, the Casablanca conference, the Tunisian campaign, and so on receive special attention. "Demofascism," the author believes, is encouraged by the Catholic Church. His hope is in the union in faith and in purpose of the English-speaking world and the Russian world. "If an axis it must be, it must be Washington–London–Moscow." But how could that be accomplished? Professor Borgese answers with a sigh: "If those who think and feel like Willkie could think their thought — feel their feeling — through? If Wallace from the zeal of his prayer could step to the action it implies! If Roosevelt, reminiscent of his road, chose to walk it to the end!" Professor Borgese writes brilliantly, with innumerable historical and literary allusions. Unfortunately, he often carries his brilliance too far; his style becomes forced and his allusions obscure rather than illuminate his meaning. (*Z. H.*)

The Baltic Riddle. By Gregory Meiksins. L. B. Fischer. 1943. 271 pp.

The author, a former leader of the Latvian democratic movement, presents

a well-documented history of the Baltic states — Lithuania, Latvia, Estonia, and Finland. From the eleventh century, this territory has been the object of rivalry between the rising German, Scandinavian, and Slavic nations. However, the influence of the Germans has been the strongest; even after the Russian conquests in 1804, the Czarist governors were subservient to the German barons. This situation helped synchronize the liberation movements in both Russia and the Baltic countries, the latter aiming at a free autonomy within a free Russia. The establishment of the independent Baltic states at Versailles was motivated by the idea of a *cordon sanitaire* against Soviet-Russia — or, in the words of Clemenceau, as a link in the "policy of barbed-wire entanglement from the Artic Ocean to the Black Sea." With the ensuing social, economic, and political problems, by 1935 German influence was again dominant, and within a few years the Fascist governments of Smetona in Lithuania, Päts in Estonia, and Ulmanis in Latvia were supporting the program of the Nazis. With the Soviet-German pact, Nazi pressure was mitigated, but the duel of the titans was on. The record of the short existence of the Soviet-Baltic Republics is especially interesting. At the request of Moscow, the author writes, the new people's governments observed the strictest democratic procedure. There were no political reprisals or excesses in domestic policy; and the three countries took their places in the U.S.S.R. as allied republics, while their national and cultural lives remained free. From his close contacts with the underground, Mr. Meiksins offers fresh material on the German occupation and the resistance movements. (*L. A. M.*)

A Short History of Russia. By B. H. Sumner. Reynal & Hitchcock. 469 pp.

"At the darkest hour, when Moscow might have fallen," writes Mr. Sumner, "the Red Army did not doubt that they were the heirs to the future and of the past." This bird's-eye view of his should do much to explain the heroic resistance of the Russian people, for he describes both the amazing achievements of the youthful Soviet Union and the slow evolution of the former Empire. His presentation is topical rather than chronological. His successive chapters deal with the influence of the frontier, as significant in Russia as here, the revolutionary upheavals and shifting forms of government, the settlement of the land problem, the traditionalism of the church, the importance of "the urge to the sea," the impact of Western civilization, and the conflicting interests of individual Slavic groups. Soviet industrial development, agricultural collectivism, political organization, military prowess, foreign affairs, and the like are described in detail, and then the discussion turns back to similar conditions under the Tsarist regime, the Mongol invasions, and the early Muscovite empire. Inevitably there is repetition, but as the narrative progresses and one hears again and again of Ivan the Terrible, Peter the Great, and the Golden Horde of Tatars, of the influence of Byzantium and the menace of the Western powers, of the resources of China and Siberia, the limitless outline of Russia with its forests and steppes, its numberless nationalities and traditions, looms above the mass of detail. (*E. D.*)

They Shall Inherit the Earth. By Otto Zoff. Day. 1943. 258 pp.

This is the devastating story of the world's wartorn children — the victims of indifference as much as brutality. Mr. Zoff first became conscious that the well-meaning "Century of the Child" was over when as early as 1924 he found a small refugee from Fascist Italy on the very doorsteps of the League of Nations. He writes here with compassion of all the world's children — the bombed children of France and Holland, the pillaged children of China, the war orphans of Russia, the walking child skeletons of Warsaw, the starving waifs of Athens and Madrid, the working children of England, and the kids-with-keys who throng American streets while their mothers work in munitions plants and their fathers are in service. These children, however, despite their lot, are not going down without a fight; they are plucky individuals and have more courage than one would suspect

their frail bodies could contain. The waifs of China, self-organized into Dramatic Corps, entertain everywhere behind the lines; the "young wolves" of Greece have engineered countless successful escapes, and a whole vengeful "Children's Front" stretches from Czechoslovakia to Norway. In contrast to the brutalizing education compulsory in Nazi Germany and Japan, Mr. Zoff describes the warm-hearted adoption practices of the Soviet Union, a genuinely "child-crazy" country, and the productive activities of the Timurites. (*E. L. A.*)

Memoirs of a Superfluous Man. By Albert Jay Nock. Harper. 1943. 326 pp.

THESE mellow and yet frequently startling reflections are far from being superfluous. Utterly disillusioned about his fellow men, Mr. Nock has no "monstrous itch for changing people," and has sought nothing further than a clear understanding of the human scene and rational enjoyment in what he himself considers "an uncommonly lucky life." A happy boyhood, surrounded by a variety of individual characters; study at a remarkable small college of the old type; four years of editing a weekly (*The Freeman*); and a little teaching constitute about the sum of autobiographical material. The rest is ideas — ideas on feminism and marriage, literature, social agitation and politics, religion, and many other topics. Mr. Nock's views on education are the most challenging. A thorough classical curriculum appears to him the only true education; but the submersion of this ideal under the wave of popular instruction does not surprise him, because only a small minority is capable of being educated at all. He draws the fundamental distinction between education and training, since the former needs developing intelligence in the student, while the latter aims at forming technicians. In a society in which exploitation for gain is the underlying principle, the clever mass-man, not the clear-sighted individual, is the type in demand. The author sees in the State the protector and the instrument of "economism," and he observes that with the increase of state power the individual loses not only his freedom but also his desire to be free. (*M. M.*)

Tchaikovsky. By Herbert Weinstock. Knopf. 1943. 386 pp.

THAT Tchaikovsky was a neurasthenic introvert, that he carried on one of the strangest epistolary romances in history, and that he wrote the most highly charged emotional music which remains in the standard repertoire — all these facts make his life good material for biographers interested in adventure and sensationalism. Mr. Weinstock, however, is not one of these. He has chosen, instead, to write the first full-length biography of the composer in English which is not based on "little more than surmises, hints, and dramatic guesswork." For the most part, he has used original sources — documents, writings of contemporaries and, above all, the voluminous correspondence which the Soviet government has published in recent years. Tchaikovsky was born in 1840 into a well-to-do family, which provided him with early music lessons but gave him formal education for public service. He eventually resigned his post in the Ministry of Justice to devote himself entirely to the study of music, at which he was so proficient that he soon joined the faculty of the new Moscow Conservatory. He gave up teaching in 1878, the year in which the Fourth Symphony and *Eugene Onegin* were completed, and from then on his life was absorbed in composing and conducting. On his concert tours he traveled far from Russia; on May 5, 1891 he conducted half of the first concert at Carnegie Hall, then called Music Hall in New York. (*L. B.*)

Part of a Lifetime. By Lee Simonson. Duell, Sloan and Pearce. 1943. 99 pp.

LEE SIMONSON has won distinction with his sets for the productions of the Theatre Guild, with which he was associated from its beginning until a few years ago, when the organization, in his view, ceased to be experimental. As a painter, he had his schooling in Paris, where he kept his reserve toward Picasso, but was delighted by Renoir, then unfashionable; by Cézanne, who painted the blinding blue of the sky exactly as it is; and by Diaghilev's Ballet Russe, because of its color and

joy of living. Upon his return to America, the Washington Square Players asked him to do a setting for *Love of One's Neighbor,* and it was soon after this that he became one of the founders of the Theatre Guild. Mr. Simonson's aim has always been to interpret the playwright precisely, and he has gained the friendship of Shaw, Werfel, Schnitzler, and many other writers. Eighty full-page photographs by Francis Brugière show scenes from *Heartbreak House, The Powers of Darkness, The Faithful, Liliom, He Who Gets Slapped, The Goat Song, Marco Millions, Roar China, Amphitryon* — to mention a few of the plays which he staged. His observations on his art, as well as everyone connected with it, are both intimate and pertinent. For the rest, Mr. Simonson analyzes the plight of the American theater: the perpetual "promise" of its authors, directors, and actors; the triviality of contemporary plays; the neglect of great plays; the "star" system; and, above all, commercialism and our refusal to take the theater seriously. (*E. W.*)

The Story of Painting. By Thomas Craven. Simon & Schuster. 1943. 253 pp. Mr. Craven's latest survey, written for the general public, is remarkable for the directness and simplicity of the presentation, which avoids all academic presuppositions as well as jargon of the trade. After brief introductory chapters on cave drawings and ancient art, the author characterizes in succession the painting of the leading Western countries and, within each nationality, singles out the greatest artists for biographical sketches, sharpened by pungent anecdotes and illuminating interpretations. The wide field covered in a limited space naturally imposes a selectiveness, which is on the whole excellent, although devotees of Spanish art might well quarrel with the complete silence on Murillo — to mention only one obvious omission. But the author's swift, penetrating treatment of El Greco, Blake, Daumier, and some of the French Impressionists is admirable, and he has succeeded in fitting into the wide sweep of development even the most puzzling phenomena of the Modernists. In the final chapter he brings out the native contributions of American artists, including the exact bird portraiture of Audubon, the fishermen of Winslow Homer, and the dreams of Albert Ryder, and traces the story down to the school of Grant Wood, Reginald Marsh, and Thomas Benton. "Within the past decade," he concludes, "the increase in the production and appreciation of art in America has been phenomenal." The illustrations comprise twelve full-page color plates and some eighty pictures in black and white. (*M. M.*)

A Pictorial History of the Movies. By Deems Taylor, Bryant Hale, and Marcelene Peterson. Simon & Schuster. 350 pp. The editors have brought together over seven hundred pictures, usually two or four on a page, showing the history of the movies from the peep-shows of the Kinetoscopes and Mutoscopes to a shot from *Mrs. Miniver.* The development, which embraces fifty years, was more rapid than we now realize. After ten years of experimenting, the first motion picture to tell a story, *The Great Train Robbery,* was produced; and the age of infancy lasted until 1915, when David Wark Griffith, "one of filmdom's true geniuses," made *The Birth of a Nation* — a picture which was "not only exciting entertainment, but also a document of social significance." In 1927 the motion picture, which until then was pure pantomime, had to undergo a complete change: in that year the first talking picture, *The Jazz Singer,* was introduced. The new technique was worked out in an amazingly short time, until today the motion picture is about two-fifths dialogue and three-fifths mute action. The chief interest of the volume lies, of course, in the illustrations. The selection, considering the immense amount of material to draw upon, was not easy; however, the editors have done well. Further, they have supplied for the stills brief and witty descriptions, which help to connect the story. The earliest pictures are the funniest, including the dramas (or specially the dramas) — even though some of the actors are still happily with us. It is amusing to see the first appearances of Mary Pickford, Charlie Chaplin, Gloria Swanson, Pola Negri, Douglas Fairbanks, Wallace Beery, and others. (*H. S.*)

Library Notes

From Tennyson's Library

THE Library has acquired four little volumes which once belonged to Tennyson. They have a strong appeal, for each bears some inscription that links it intimately with the long life of the Victorian poet laureate. They are *Les Aventures de Telemaque* by De la Mothe Fénélon, London 1778; *Gedichte* by Friedrich Schiller, Leipzig [1818?]; *The Last Fight of the Revenge at Sea,* one of the series of English Reprints, London 1871; and *Ultima Thule* by Henry Wadsworth Longfellow, London 1880.

In March 1827 appeared the *Poems by Two Brothers,* the brothers being Charles and Alfred Tennyson, who had written these poems when they were between fifteen and eighteen years of age. Hallam Tennyson, in the biography of his father, tells that the publisher J. Jackson of Louth promised the authors £20, but more than half of the value had to be taken in books out of his shop. One may suppose that the *Telemaque* was one of the books, for the inscription "Wyam near Louth" appears, after the name of a former owner, on the fly-leaf. The little volume was certainly a second-hand copy, to judge from the names inscribed and the French grammar exercises scribbled in different hands. But among the other names on the fly-leaf is also "A. Tennyson" in autograph; and marginal notes in the poet's hand — French vocabulary and grammar rules — prove that he read the popular prose epic diligently.

The story of the adventures of Telemachus, the son of Ulysses, was written, as Jules Lemaître expressed it, "by a priest, for the dauphin, against the king." Louis XIV in 1689 entrusted Fénélon with the education of his grandson, the Duc de Bourgogne. It was as a moral lesson for his headstrong royal pupil that the imaginative priest spun out the tale of the wanderings of Télémaque, under the guidance of Minerva in the shape of the sage Mentor. The narrative was published in 1699 under the title *Suite du quatrième livre de l'Odysée,* but the printing was interrupted by royal order at a point following upon Mentor's rehearsal of the maxims by which a wise king must rule for the good of his people. (Fénélon was at that time in disfavor because of his sympathy with the mystic Mme. Guyon, and his *Maximes des Saints* had been suppressed in the same year.) Nevertheless, before the year was over, the Paris printer, Mme Barbin, had secretly issued the remainder of *Telemaque,* and the whole work had also been printed at the Hague. Innumerable editions followed, as well as many translations.

It is natural to imagine that the French epic may have lingered in the mind of Tennyson when he wrote his *Ulysses.* According to his own testimony, he wrote the poem shortly after the death of his friend Arthur Hallam in September 1833. It first appeared in the volume *Morte d' Arthur* in 1842 and was reprinted in the second volume of the *Poems* of the same year.

*

The volume of Schiller's poems is probably a reprint of the first authorized edition of the *Gedichte* of 1800–1803, which had been preceded by the unauthorized *Sämmtl'che Gedichte* in 1800–1801. A brief poem in hexameter entitled "Odysseus" will not have escaped young Tennyson's eye.

In the margins of twenty-three pages are English words and phrases, neatly written in the poet's hand — translations of words underlined in the German text. The odes and ballads that have these marginal traces are "Die Theilung der Erde (The Division of the Earth)," "Die Bürgschaft (The Bail)," "Die Ideale (Ideals)," "Das eleusische Fest (The Eleusinian Festival)," "Der Kampf mit dem Drachen (The Fight with the Dragon)," "Der Taucher (The Diver)," and finally "Die Kindesmörderin (The Child Murderess)." In the summer of 1832 Tennyson, with Arthur Hallam, toured the Rhine country, visiting especially Cologne, and it is quite possible that he picked up the Schiller volume on this journey. He

undoubtedly gave the language serious attention, as his schedule of studies, preserved by his son, shows. His interest in the German poet remained, and some twenty years later he and his wife visited the Schiller house in Weimar.

*

The worn booklet of English reprints has a special importance as the immediate source for Tennyson's famous ballad "The Revenge." Issued in London in 1871, it includes *A Report of the Truth of the Fight about the Isle of Azores, this last Summer* . . . by Sir Walter Raleigh, first printed in 1591; *The Tragedy of Sir Richard Grinuile*, an elaborate ode, by Gervase Markham, first printed in 1595; and *The fight and cyclone at the Azores,* reprinted from the diary of Jan Huygen van Linschoten.

Pencil marks in the margin show the poet's use of these contemporary narratives, conspicuously one beside Linschoten's quotation of Sir Richard Grenville's dying speech, which Tennyson paraphrased in "The Revenge." Hallam Tennyson quotes from his father's manuscript notes pertaining to the poem collection of 1880 the comment: "The story of Sir Walter Raleigh is finely told . . ." The inspired line "At Florès in the Azòres," as his son tells, lay on the poet's desk for years, but he finished the ballad all at once in a day or two. It was first printed in the *Nineteenth Century* for March 1878, and was included in *Ballads and other Poems* of 1880.

*

Longfellow's *Ultima Thule* is a paper-covered copy of the edition printed by Routledge in London in 1880, the year of the publication of the first edition of Boston. It is a collection of lyric poems, folk-songs, and sonnets.

A warm sympathy existed between the popular poets of England and New England. Longfellow visited the Tennysons at their home Farringford, where they thought him "very English." In December 1876 he wrote from Cambridge an enthusiastic letter congratulating Tennyson on his drama *Harold,* and a year later he sent the Laureate a eulogistic sonnet as a Christmas present.

The little book is a presentation copy from Frederick Locker (later Locker-Lampson), whom Tennyson first met at the publisher Moxon's and with whom he made tours in Europe late in the 1860s. Locker's daughter Eleanor was married to Tennyson's younger son Lionel in 1878. M. M.

A Herbal of Macer Floridus

A DESIRABLE addition to the mediaeval herbals in the Library is the *De viribus herbarum,* by Macer Floridus, printed in Paris about 1510. The work was first printed at Naples in 1477. The Library's volume bears neither date nor place of printing, but since it contains the commentary by Guillermus Gueroaldus (Gueroult), which first appeared in the edition of 1509, it must be of a subsequent date. A similar undated edition bears the name of the Paris printer Basquelier — but the Library's copy offers no such clue. The volume is a small octavo of 159 leaves, printed in Gothic type, and containing sixty-five woodcuts which illustrate the herbs. A larger woodcut on the title-page shows a doctor writing his book.

The herbal ascribed to Macer Floridus — who may have been the tenth-century Odo of Meung — consists of a cycle of poems in hexameter describing the healing virtues of seventy-seven plants. "Even as Marbode's *Liber lapidum* for the lapidaries," Dr. George Sarton writes in his *Introduction to the History of Science,* "it forms a convenient starting-point for the Latin herbals." As the commentary points out, the author has drawn his work mostly from Pliny. He refers also to Dioscorides and Galen. The first plant in the series is absinth, and the next to last is cinnamon, which has the power of curing snake-bites. Other familiar plants are violet, peony, verbena, and so on. The cuts have heavy outlines, but show the characteristics of the leaves. M. M.

Lectures at the Library

DURING February the following free lectures will be given in the Lecture Hall of the Central Library:

New England's Control of Her Own Destiny. Frederick J. Adams of the Regional Planning School, Massachusetts

Institute of Technology. Illustrated with slides. 8.00 Thursday, February 3.

Stage Settings and Designers in the European and American Theaters. Frank Chouteau Brown. Illustrated with slides. (Boston Drama League Program.) 3.30 Sunday, February 6.

Massachusetts General Hospital: A layman's appreciation of its history and service. Fanny Goldstein, Librarian, West End Branch. 8.00 Sunday, February 6.

Canadian Rockies Wonderland. Hiking and riding through the magnificent country around Banff and Lake Louise. Robert Stanton. Illustrated with colored moving pictures. 8.00 Thursday, February 10.

Great Personalities I Have Known. Doris Bramson Whitehouse. Not illustrated. 3.30 Sunday, February 13.

John Ruskin's Birthday Observance. John Ruskin's Life and Prophecies. Mrs. May Smith Dean, friend of John Ruskin and professor in the Royal Art School, South Kensington, London. Illustrated. 3.00 Monday, February 14.

Glimpses of Guatemalan Art and Architecture: Maya, Spanish-Colonial and Modern. Christine Ayars. Illustrated with natural color slides. 8.00 Thursday, February 17.

Portrayals of the Finer Arts. A classic presentation of sculpture (in tableau). Painting, Drama and Music. Anna Bobitt-Gardner. 8.00 Sunday, February 20.

The Importance of Birds to Your Garden. Laurence B. Fletcher, director of the Massachusetts Audubon Society. Illustrated with colored moving pictures and slides. 8.00 Thursday, February 24.

Program to be announced. 3.30 Sunday, February 27.

From Coast to Coast — Canada from the Atlantic to the Pacific and Alaska. Illustrated. Courtesy of the Canadian Pacific Railroad. (Boston Ruskin Club Program.) 3.00 Monday, February 28.

Recitals at the Library

DURING February the following free recitals will be given in the Lecture Hall of the Central Library:

Song Recital. Maria Cafarella, lyric soprano. 8.00 Sunday, February 13.

Song Recital. Gloria Jeanne Malkson, mezzo-soprano. Mildred Bastion Malkson, accompanist. 8.00 Sunday, February 20.

Lecture-Recital. Jewish Music. Professor S. G. Braslavsky. Assisted by Chorus and Soloists. 8.00 Sunday, February 27.

The Lowell Lectures

DURING February the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

The Organization of the Bacterial Cell in its Relation to the Problems of Virulence, Immunity and Chemotherapy. Rene Jules Dubos, Ph.D., D.Sc. *First Lecture:* "The Complexity of the Bacterial Cell. Methods for the Study of its Structure." 8.00 Tuesday, February 1. *Second Lecture:* "Bacterial Cytology." 8.00 Friday, February 4. *Third Lecture:* "Analysis of Cellular Structure by Cytochemical, Immunochemical and Enzymatic Methods." 8.00 Tuesday, February 8. *Fourth Lecture:* "The Variability of the Bacterial Cell." 8.00 Friday, February 11. *Fifth Lecture:* "The Nature of Virulence." 8.00 Tuesday, February 15. *Sixth Lecture:* "Anti-bacterial Immunity." 8.00 Friday, February 18. *Seventh Lecture:* "The Significance of Cellular Organization in the Problems of Antisepsis and Chemotherapy." 8.00 Friday, February 25. *Eighth Lecture:* "Extrapolations into the Future." 8.00 Tuesday, February 29.

The Navaho Indians. Clyde Kluckhohn, Ph.D. Associate Professor of Anthropology, Harvard University. *First Lecture:* "The People and their Land." 5.00 Thursday, February 3. *Second Lecture:* "The Navaho in Prehistory and History." 5.00 Monday, February 7. *Third Lecture:* "Language and Social Relations." 5.00 Thursday, February 10. *Fourth Lecture:* "Making a Living: Agriculture, Herds, and Crafts." 5.00 Monday, February 14. *Fifth Lecture:* "Making a Living: the World of Supernatural." 5.00 Thursday, February 17. *Sixth Lecture:* "Keeping Well: Singers and Sandpaintings." 5.00 Monday, February 21. *Seventh Lecture:* "Becoming a Navaho: Birth to Marriage." 5.00 Thursday, February 24. *Eighth Lecture:* "The Later Years of the Individual Life Cycle." 5.00 Monday, February 28.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Bates Hall
Bibliography. Libraries
Biography
Business
Drama
Economics
Education
Essays. Literature
Fine Arts
History
Language
Local History
Medicine. Hygiene
Military Science
Music
Navigation
Philosophy. Psychology
Poetry
Politics & Government
Religion. Theology
Science
Sociology
Technology
Travel & Description

Reference Books in Bates Hall

Allen, Glover Merrill. Extinct and vanishing mammals of the Western Hemisphere, with the marine species of all the oceans. American Committee for International Wild Life Protection. 1942.
B.H.Ref.QL715.A42

American book-prices current. 1942–43. Bowker. 1943. 469 pp.
B.H.Closet=6153.25 1942–43

American Jewish Year book. 1943–44. Philadelphia, Jewish Publication Soc. of America. 1943. 704 pp. B.H.Ref.642.48

Binkley, Wilfred Ellsworth. American political parties, their natural history. Knopf. 1943. 407 pp. B.H.Ref.JK2261.B5

Boston, Mass., Department of Municipal Statistics. Municipal register for 1943. Boston. 1943. 141 pp.
B.H.Ref.503.27=6357.19A 1943

Brigance, William Norwood, *editor*. A history and criticism of American public address. McGraw-Hill. 1943. 2 v.
B.H.Ref.933.11

Fernald, Merritt Lyndon, and Alfred Charles Kinsey. Edible plants of eastern North America. Cornwall-on-Hudson, N. Y., Idlewild Press. [1943.] B.H.Ref.QK98.5.F4

Greene, Joseph Ingham. What you should know about army ground forces. Norton. [1943.] 209 pp. B.H.ClosetUA25.G83

Haagensen, C. D., and Wyndham E. B. Lloyd. A hundred years of medicine. New York, Sheridan House. [1943.] 442 pp.
B.H.Ref.R149.H23

Hickey, Joseph J. A guide to bird watching. London, Oxford Univ. 1943. 262 pp.
B.H.Ref.QL677.5.H5

Infantry journal. The Infantry journal reader. Selected and edited by Colonel Joseph I. Greene. Doubleday, Doran. 1943. 679 pp.
B.H.Ref.U15.1 5

National broadcasting company, inc. NBC handbook of pronunciation. Compiled by James F. Bender. Crowell. 1943. 289 pp.
B.H.Ref.650.10C

Patterson, H. L. Patterson's American educational directory. 1943. Chicago, American Educational Co. 1943. 1024 pp.
B.H.Ref.643.6=2388.23 1943

Publishers' trade list annual. 1943. Bowker. 1943. B.H.Ref.785.4=6161.7A 1943

Smith, Arthur James Marshall, *editor*. The book of Canadian poetry; a critical and historical anthology. Univ. of Chicago. 1943. 452 pp. B.H.Ref.923.15=PR9250.S58

Social register association, New York. Social register, Boston. 1944. New York. 1943. 303 pp. B.H. Centre Desk

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More Books

The Bulletin of the Boston Public Library

MARCH, 1944

The Quatercentenary of Torquato Tasso

IT is not unfitting that Torquato Tasso, chosen by destiny to sing the swan song of the Italian Renaissance, should be the martyr of its downfall. There is scarcely an aspect of Italy's most tragic century that did not shape his genius and find reflection in his poetry. When he was born, the creative spirit of the Italians was moving toward its end. Of that mighty procession of "citizens of eternity" who had dominated art and letters for three hundred years, only Michelangelo was left, and he was a tired old man, working with desperate fury in order to forget the disasters that had overtaken the country.

Italy still had her artists and her poets, but the *uomo universale* had yielded to the man of a single talent. Under happier circumstances her spirit might have found renewed expression in music or drama, but the decades following the death of Lorenzo dei Medici, with their foreign invasions, despotism, and economic paralysis, had brought an apathy so deadly that not even the establishment of Spanish hegemony in 1540 aroused a protest. The people were weary. Peace was a terrible necessity; and the Spaniard brought peace. For a century and a half no invading army crossed the frontier. Internal strife was replaced by squabbles for ceremonial precedence; rank and title were accepted as substitutes for power. Merchants who in the days of old Cosimo dei Medici were the kingmakers of Europe now affected the Spanish contempt for trade. They closed their counting houses; they bartered for patents of nobility; slothful ease followed the loss of civic virtue.

The Spanish rule, however, brought little change to the Tassi in their villa high above the curving waters of the Bay of Naples. Life was easeful but it was not mediocre. Torquato's father, Bernardo, a Venetian by birth, descended from a noble family of Bergamo. He had come to Naples in 1531 as secretary to Ferrante Sanseverino, Prince of Salerno, dividing his time between court and camp, and writing poetry for diversion. When he was well past middle age, he had married Porzia dei Rossi of Naples. Torquato, the younger of their two children, was born in Sorrento on March 11, 1544.

But an age of transition offers little stability. In 1549 Ferrante, having opposed the vice-regal policies in Naples, was banished and his followers were to suffer a similar fate. Bernardo accompanied the Prince to Paris to seek aid and his wife with the two children joined her family in Naples. There at the age of seven Torquato was sent to the Jesuit school. A model of piety and precocity, he became the prize specimen of their system. In their effort to control the Italian mind as rigidly as the Spaniards ruled their land, the Fathers were inculcating a slavish dependence on established authority. Tasso's biographers have attributed his later nervous disorders to the discipline he underwent at their hands, but in the short time he was with them they could not have done much damage. Far more harmful was the barbarous custom of beginning lessons before light. Day after day, the child was led to school through the dark streets by the flickering light of his tutor's lantern.

When Bernardo saw that no help could be expected from France, he secured papal permission to live in Rome, which was as near Naples as the law allowed him to come. He was given an apartment in Cardinal Ippolito d'Este's great palace on Monte Giordano. There Torquato, included in the ban against his father, joined him, "an eight-year old Ascanius," he said later, "following with faltering steps the *padre errante.*" Not even his desperate poverty could break Bernardo's spirit. He might be forced to stay in bed while he mended his only pair of hose, or he might appear on the streets clad in armor since he had no tunic, but he was still the aristocrat, still the poet, and his shabby room was the meeting-place for the keenest minds in Rome. Michelangelo was then at work on St. Peter's dome and on the Capitoline palaces. Torquato must have seen the old Titan often. Among his books there is a copy of Camillo Agrippa's *Trattato di Scientia d'Arme,* which was published when they were still living on Monte Giordano. It bears this note in the poet's hand: *"Le figure intagliate da Michelangelo Bonarotti."* (The inscriptions engraved by Michelangelo Bonarotti.)

As Porzia's dowry had never been paid, she could send her husband nothing. Nor could she join him, although she wrote: "I would be with you even if it were in hell." After her mysterious death in 1555 there was no longer reason for Bernardo to stay in Rome. He went north in search of a position, no easy task for a sixty-four year old exile with a young son to be educated. In every court taxes were mounting, and the only security for the Italian princelings was to pay whatever their Spanish masters demanded. However, in 1557 the Duke of Urbino offered the Tassi hospitality, with no duties and no financial compensations. For advantages there was the privilege of living in the most cultured court in Italy, and, what was of far more importance, permission for Torquato to share the excellent tutors provided for the heir-apparent. Bernardo had hoped for something better, but of late years he had known what was much

worse; so for three years Torquato played and studied with Francesco Maria, laying the foundations for a lifelong friendship.

Then Bernardo was appointed secretary to a Venetian academy. Although the Turkish pirates had played havoc with her commerce and colonies, Venice was still the crossroads of the world where Greek, Slav, Russian, and German foregathered to exchange their wares on the Riva degli Schiavoni. Besides, Venice had kept more of intellectual independence than her sister states; to artists and scholars she was the one place where achievement was unhampered, and they flocked there as to a promised land. Titian at eighty-three was proving that genius paid no toll to advancing years; Tintoretto was just beginning his masterpieces in San Rocco; and the Aldine Press was only one of many turning out carefully edited classics.

Torquato was busy with the proofs of his father's new poem, the *Amadigi*. He was admitted to the discussions of the Academicians, even allowed to take part and was much praised for his eloquence. Bernardo, noticing his self-assurance, decided that he had been a prodigy long enough and that he must be fitted for a career. So far his interest was confined to poetry, and Bernardo knew that this meant "bending his neck to the annoying, arduous, and difficult yoke of princely service." In the autumn of 1561 he sent his son to Padua to study law.

The University of Padua, untouched by the Counter-Reformation, was a hot-bed of scepticism. Soon Torquato was floundering in the maelstrom of his half-digested erudition, doubting even the integrity of his own reason. But he soon recovered. Religion to him was less a matter of conviction than a vague but satisfying sentiment which needed the support that orthodoxy gave. He left off philosophical discussion and began to write. In less than ten months he had completed his first long poem, the *Rinaldo,* remarkable both as a work of an eighteen-year old boy, and as prefiguring the quality of his maturer genius. He borrowed his theme from Ariosto, gravely announcing in the preface that he had improved on the master. To a certain extent he had. While keeping the atmosphere of chivalric adventure, he had achieved what the earlier poet lacked: unity of action; classic simplicity that suggested Virgil; and a melody of cadence which was his own peculiar contribution to epic poetry.

BECAUSE *Rinaldo* offered a compromise between the conflicting ideals of the classic and the romantic, in which the merit of neither was sacrificed, the *Rinaldo* was lauded as a masterpiece. It was not that, but in an age of decadence its freshness and originality more than compensated for its immaturity.

Tasso was invited to Bologna as guest of the university, with hints of subsidies. That ancient institution offered an unusual opportunity

for financial independence, but soon after his arrival the young poet delivered a pasquinade against the authorities, which caused such a stir that he was forced to leave town to escape a suit for libel. Back in Padua he lectured before *Gli Eterei* (the Ethereals, an academy founded by his friend Scipione Gonzaga) on the relative merits of classic and romantic art. He was fast becoming an authority on the nature of the epic. As Italy had not yet produced a heroic poem after the pattern of Homer or Virgil, Tasso determined to write it himself. Before he could undertake it, he had to find a patron to provide for his needs. In 1565 that patron appeared — the brother of the Duke of Ferrara, Cardinal Luigi d'Este, to whom Tasso had dedicated the *Rinaldo,* a prelate unreformed by the Tridentine decrees, a Maecenas who had little save promises for a protégé.

Both Boiardo and Ariosto had found Ferrara a good place for a poet. It was more splendid than Urbino, though less cultured and intellectual. Statecraft was forgotten for etiquette; enough of feudalism lingered on to give a romantic setting for the pageantry in which the Court delighted.

Tasso's first years there were the happiest of his life. His duties were merely nominal. He had no salary, but he was allowed a servant and a room. He had no money save occasional presents from the Cardinal, and these barely paid for the black velvet garments which he always wore. On the other hand, he had free access to the ducal library, one of the best in Italy, and practically uninterrupted time for the "great poem" which filled his mind and most of his conversation. He saw little of the Duke, as the brothers were seldom on speaking terms, but he was soon welcomed by their sisters, Lucrezia and Leonora d'Este, who invited him to share their dining-room. For once he was tactful. His sonnets and madrigals praising the charms of these ladies, both in their thirties, were deferential, shyly laudatory, and sincere. Of course he played with love there as he had in Padua, and wrote graceful verse to the other ladies of the Court, but he kept his best conceits for the princesses. Far too much has been written of Tasso's love for Leonora, long regarded as the cause of his madness. Undoubtedly he was fond of her, as he was of Lucrezia, but his attachment for them never passed beyond the sonnet stage. Nor was Leonora interested in romance, particularly with a courtier. She never forgot that her mother, Renée of France, was the daughter of a king and she allowed no one else to forget it. Moreover, her instincts were practical not amatory. She managed the household accounts, and when Duke Alfonso was away she acted as his regent. Piety was her only emotional indulgence; and as her ill-health kept her in semi-seclusion, she had a not wholly merited reputation for sanctity which she thoroughly enjoyed. It pleased her when the peasants asked for her prayers in times of calamity. She liked poetry, when it praised her

GERVSALEMME LIBERATA

DEL SIG. TORQVATO TASSO.

AL SERENISS. SIG. DON ALFONSO II.
DVCA V. DI FERRARA. &c.

TRATTA DA FEDELISS. COPIA, ET VLTIMAMENTE emendata di mano dell'iſteſſo Auttore.

Oue non pur ſi veggono i ſei Canti, che mancano al GOFFREDO ſtampato in Vinetia; ma con notabile differenza d'Argomento in molti luochi, e di ſtile; ſi leggono anco quei Quattordici ſenza comparatione più corretti.

Aggiunti à ciaſcun Canto gli Argomenti del Sig. ORATIO ARIOSTI.

Con Priuilegi della Catholica,& della Chriſtianiſsima Maeſtà;& di tutti i Duchi d'Italia.

IN CASALMAGGIORE. CIↃ.IↃ LXXXI.

APPRESSO Antonio Canacci, & Eraſmo Viotti.

Title-page of Second Complete Edition of Tasso's Masterpiece
From Copy Belonging to Mr. Richard Tramontano

charms; she liked Tasso, when he paid her compliments; but when he needed her help, she lost interest in him.

In 1570 Cardinal Luigi went to Paris to attend the wedding of Charles IX and Tasso went along. Being lodged in the Abbey of Châlis near Senlis, he was seldom in Paris, yet he took it upon himself to criticise the place more than Luigi, who had spent most of his childhood there with his mother's people, approved. He did not agree with Tasso's strictures and when, for reasons of economy, he was forced to send his train back to Italy, Tasso returned with them. As soon as he reached Ferrara, he resigned from the Cardinal's service and let it be known that he would welcome an appointment from the Duke. But as the latter showed no awareness of either his presence or request, he betook himself to Rome to seek the favor of the greatest of the Estense, that Cardinal Ippolito, who had offered hospitality to Bernardo twenty years before. Ippolito introduced the poet to the scholars of the papal court, took him to his beautiful villa on the slopes of Tivoli's hills, but said not a word of an appointment. It was Lucrezia, then married to Tasso's former playmate, Francesco Maria of Urbino, who came to the rescue by persuading Duke Alfonso to take him on. So Tasso was appointed to give a weekly lecture at the University; he had an adequate salary and practically all of his time for writing.

The epic was nearing completion. Before resuming work on it, Tasso celebrated his appointment by writing a play to be given by the *Gelosi,* the first theatrical company organized in Italy, which Luigi had taken to Paris to entertain the royal family. Nothing would please Alfonso more than to have that performance eclipsed at his own theater. In an incredibly short time, Tasso wrote the *Aminta,* a woodland idyl and a thinly veiled panegyric of the Court. The plot is negligible; the poem is a lyric rather than a drama, its charm resting on the cadence of its verse, and on the exquisite appeal to sentiment. Palestrina, then *maestro di capella* for the Estense, set the choruses to music, thus making the little play the forerunner of the Italian opera.

Seldom has a poem won such immediate popularity. The *Aminta* was produced again and again, not only in Ferrara but in every great house near by. It was imitated, copied, and translated into Spanish, French, German, Flemish, and even Illyrian. But calamities followed in the wake of its success. Until then Tasso had written nothing that would set him above the court poetasters; now that he was acclaimed as the greatest living poet, their jealousy found expression in petty persecutions which he met with an arrogance that increased their hostility.

IN 1574 he finished the "great poem," the *Gerusalemme Liberata,* an epic of the First Crusade. Coming as it did on the heels of the victory of the Christian armies over the Turks at Lepanto, it was hailed as a na-

tional epic by a thoroughly disunited country, to which nationalism was only a state of mind. However, under the influence of the Counter-Reformation this state of mind was definitely reactionary, and it was the forces of reaction which had won the victory at Lepanto. What Tasso did was to transfer the spirit of their own "crusade" to an earlier and similar theme, thus irradiating it with a poetic fervor that inspired sixteenth-century Italians to suffer for a common cause.

The plot of the *Gerusalemme* centers about the fall of Jerusalem to the Crusaders. The actual historical facts being insufficient, they were enlarged by episodes, characters, and descriptive passages, all the poet's own invention. The influence of the Court of Ferrara is seen not only in his eulogy of the House of the Este, but in the masque-like fantasies: warriors of separate races and civilizations merged into a common gallantry; immured women of the Orient fighting like amazons or, clad in satin and plumes, working their enchantments. History and romance were woven into a single unified action without the sacrifice of accuracy at any essential point. As an epic, the *Gerusalemme* confirms the soundness of Tasso's theories as to its proper form. He enriched the unity and dignity of the antique with the beauty of detail and poetic spirit of Boiardo and Ariosto. Added to his delicate artistry was an exquisite sense of music.

Instead of publishing the poem at once, Tasso sent it to a group of critics. The bias of his mind was definitely toward indecision; he needed assurance. The critics were not inappreciative of the merits of the work, but their praise was qualified by suggestions for "improvement." One thought that the poem should be made more classic; another, that it lacked romanticism; a third, that it must be expurgated before it could be given to monks and nuns; a fourth said that the episode of the enchanted forest would prevent its passing the censor. The poet listened to the criticisms. The threat of the Index recalled the days in Padua with their scepticism, and he began to distrust his own orthodoxy. He wrote an allegory to explain the moral of the narrative, which was accepted as sufficient to prevent any action by the censor. Then he laid the poem aside, making no effort to have it published.

Tasso was then thirty years old. The best of his work was done; the best of his life was over. His productions during the next twenty years were so arid and miserable that they go far toward vitiating his earlier achievements.

Of course, the verdict of the critics became known to the courtiers, who jibed him over his failure. The dejected poet wanted to run away. Hearing that the Medici, either the Cardinal or the Grand Duke of Tuscany, would welcome him into their service, he decided to go to Rome, ostensibly to attend the jubilee, but really to seek a new patron. This trip marks the beginning of his ruin. He knew that he was under obliga-

tions to dedicate the *Gerusalemme* to Duke Alfonso, yet he deliberately offered it to the latter's enemies. Even the Grand Duke of Tuscany was indignant. "Auctioned it among princes, hoping for a patron," he wrote his agent in Ferrara, adding that he had no need for a madman at his court.

Back in Ferrara, Tasso found himself in a nest of intrigue. His enemies stopped at nothing in their efforts to discredit him with the Duke. They mutilated his letters, piecing the fragments together so as to give an entirely false impression; they forged letters over his signature; and they brought the Duke the most fantastic tales about him. At first Alfonso paid no attention to them; he wanted to keep Tasso, and appointed him court historian. But the poet was so disturbed that he could not settle down to writing history; he visited the Inquisitor General and made a confession of his youthful doubts. The latter assured him that he had done nothing that need cause him any anxiety, but Tasso wanted to do penance. As his obsession of sin grew, he became more and more quarrelsome, and once drew a knife on a servant. Alfonso took him to his villa and then sent him to the Franciscans in Ferrara for rest and care. From that time on Tasso was obsessed by a second fear — assassination by the Duke. He slipped out of the convent and, disguised as a shepherd, made his way to his sister in Sorrento. Had he been content to remain there, the tranquil life might have cured him, but he began at once to plan to return to Ferrara. He asked Alfonso's permission, but there was no reply. He went to Rome and begged the Ferrarese agents there to intercede. To them Alfonso wrote that Tasso could return on condition that he drop his notions of persecution and submit to medical treatment. The poet accepted, but even before he reached Ferrara he wrote the oft-quoted letter to the Duke of Urbino implying that to please Alfonso he had chosen to play the role of a madman.

Tasso returned but was unable to make terms with his surroundings. Soon he took the road again, wandering through Mantua, Urbino, Venice, Padua and on to Turin, where he arrived so unkempt that he was refused admission until a passing courtier recognized him. The Count, a kinsman of the Estense, gave him a cordial welcome, but he soon began to long for Ferrara. At the Count's request, Alfonso sent a man to escort him back. He arrived on the eve of the Duke's third marriage, when everyone was too busy to notice him and the castle was too full of guests for him to have his old quarters. The neglect enraged him. He poured forth such a torrent of abuse against the ducal household that Alfonso had no alternative but to send him to the Hospital of Sant' Anna where rooms were kept for the insane.

The poet was treated kindly in the hospital. He had several rooms, and was allowed to walk through the streets with a responsible companion; he received his friends, and wrote and received letters. He

neglected his poetry entirely; not even Leonora's death inspired him to write a quatrain. One of his delusions was the presence of an *alter ego,* with whom he carried on long conversations; many of these he wrote down and they sound entirely sane. Aside from his delusions of persecution and heresy, he was logical and convincing. Most of his correspondence is addressed to princes, asking them to secure him his freedom.

THE first edition of the *Gerusalemme,* incomplete and garbled, appeared in Venice in 1581 under the title of *Il Goffredo.* The next year the entire poem was published, and within six months was followed by the seven editions from none of which did Tasso receive a *soldo.* Penniless, sick, an object of charity, he was becoming the most celebrated of European poets, the "affable familiar ghost" of whom Shakespeare complained as his rival.

Immediately upon its publication the *Gerusalemme* was attacked by the *Accademia della Crusca* of Florence, organized to establish rules for a grammatically perfect language. The poem was declared impure in diction, faulty in grammar, and incorrect in form. Tasso replied with dignity and moderation, but he was not interested in defending himself from the detractors. He remained in Sant'Anna from 1579 until 1586. Then Vincenzo Gonzaga secured his release and took him to Mantua. There, in the enjoyment of his liberty and of court life, he wrote his one tragedy, *Torrismondo,* which he had begun years ago. Despite its occasional good passages, the play does not add to his fame. The next year, when Vincenzo, having succeeded to the Dukedom, was too busy to pay much attention to him, Tasso went to Rome to visit his old friend, Cardinal Scipione Gonzaga. He was so disagreeable to the servants that they turned him out of doors. So he wandered to Naples, spending a few months with the Benedictines of Monte Oliveto. Then he travelled to Florence, where the Cardinal, now Grand Duke, received him cordially. But he could not be content anywhere save Ferrara, and there he was not allowed to come.

The last years of Tasso's life are a dreary Odyssey of illness, poverty, and futility. He was no longer Italy's greatest poet; he was her greatest beggar. He approached everyone asking for preferments and gifts of money. Nor did he stop there; he made the most childish requests: he wanted a silver cup, a bit of ribbon, a gold ring. Then he began offering to write eulogies at one hundred *scudi* each, payment in advance.

Little creative work was done in these years. He finished his revision of the *Gerusalemme* in Naples. As soon as he had been released, he determined to rewrite the poem so that neither the *Crusca* nor anyone else could criticize it without condemning Homer and Virgil. He succeeded, but at the cost of all that was lovely in the earlier version. Tasso the poet became Tasso the grammarian, and the *Gerusalemme Conquistata*

lies unread today. He finished the revision in the house of a young friend, Marchese Manso of Naples, who became his first biographer. While he was still there, Manso's mother urged him to undertake a metrical version of the first chapters of Genesis. The result, *Il Mondo Creato,* has only this interest — that years later Milton, when he was a guest in the same home, read the manuscript and his own *Paradise Lost* begins where Tasso's very minor poem stops.

The *Conquistata* was dedicated to Cardinal Cinzio Passeri, nephew of Pope Clement VIII, who granted Tasso a pension for life and invited him to Rome to receive the laurel crown. That was late in the autumn of 1594. The ceremony was to be held in January, but was postponed because of the Cardinal's illness. Before the second date came, the poet died.

Tasso's death marks the end of Italy's cultural dominance and the beginning of trans-Alpine supremacy. A new age was dawning; new forces were at work. Tasso had striven to perpetuate the idealism of a past that was impotent before the fast approaching materialism. In one of his later poems, he wrote his own best epitaph:

Life speeds on, like waters down a cliff;
Human triumph vanishes; human power is gone.
What seek we here? What may we hope?
What glory can the soul possess?
For us there's only sorrow and woe and black lamenting days.
Only flowing tears and piercing pain.

GERTRUDE R. B. RICHARDS

A Tasso Exhibition in the Treasure Room

IN honor of the four-hundredth anniversary of the birth of Torquato Tasso — he was born on March 11, 1544 — an exhibition of his works in many forms and many languages has been arranged in the Treasure Room of the Library. His career and his achievements are described in the leading article of this issue; the volumes, decorated by the foremost illustrators of each century and enriched by successive generations of scholarly commentators indicate the weight of his influence.

The greater part of the books on display are from the Tasso Collection of Mr. Richard Tramontano of this city, generously lent for the occasion, while others are from the Library's own shelves. The poet's background is suggested by a collection of his father's letters, published at Venice in 1561. The volume is open to a passage in which Bernardo advises his wife on the education of the precocious poet "as remarkable intellectually as he is beautiful physically." Another item of equal interest is a copy of Camillo Agrippa's *Trattata di Scientia D'Arme,* printed at Rome in 1553. According to a well-authenticated tradition, it once belonged to Tasso himself and the inscription which reads "Le figure intagliate da Michelangelo Bonarotti" is believed to be in his hand. It is one of the prized items of Mr. Tramontano's collection.

The *Rinaldo,* the long romantic poem composed while Tasso was a student at the University of Padua, was first printed at Venice by Francesco de Franceschi in 1562. Among Mr. Tramontano's books is a copy of the rare second edition of 1570 from the same press. Tasso's pastoral drama, the *Aminta,* is represented by an Aldine edition of 1589, unknown even to Pierantonio Serassi, the indefatigable bibliographer, and by a copy of the first Spanish version which appeared in Rome in 1607. The translation of the latter was made by Don Juan de Jáuregui and was highly complimented by Cervantes who lets Don Quixote say (Part II, Ch. LXII) "Still it seems to me that translation from one language into another . . . is like looking at Flemish tapestries on the wrong side . . . This estimate does not include two famous translators, Doctor Cristoba de Figueroa, in his *Pastor Fido,* and Don Juan de Jáuregui, in his *Aminta,* wherein by their felicity they leave it in doubt which is the translation and which the original."

One whole case is filled with the various editions of Tasso's great historical poem, the *Gerusalemme Liberata,* the earliest being that printed at Casalmaggiore in 1581 — perhaps the finest among Mr. Tramontano's books. In refutation of a garbled version, issued without authority in 1579, Tasso's friend, Angelo Ingegneri, arranged for this definitive one. Only the accidental completion of a Parma edition, intended also to protect the poet, prevents it ranking as the true first. Three years after the appearance of the unauthorized edition, Celio Malispina, the guilty courtier, published a more nearly complete version. This appears in a copy printed at Venice in 1582; it was already the eighth edition of the work and the third to come from the Perchacino Press.

The copy of the Genoa edition of 1617 is a particularly interesting volume. Originally ornamented with a handsome architectural title-page and engraved head-pieces, it has been further enriched by a former owner, who inserted in it the famous set of Bernardo Castello's engravings taken from the 1590 or

first illustrated edition. The volume also contains a sketch of the court of the poet's house at Sorrento by Thomas H. Graham, a visting Englishman, and two drawings done in Rome in 1820 by Signor Toffanelli, director of the Museum of the Capitole. The other seventeenth-century Italian editions range from the pocket-size Elzevir of 1678, illustrated by Bastiano Le Clerc, to the great folio volume issued by the Stamperia Reale in Paris in 1644.

The *Gerusalemme* appeared not only in the classical Italian but in various dialect forms and in Spanish, French, English, Polish and other less common tongues. The Spanish translation by Antonio Sarmiento de Mendoça comes from the Library's Ticknor Collection; printed at Madrid in 1649, it is generally considered the first edition of this rendering, though the presence of three "Licencias" dated 1636 suggests an earlier but unlocated issue. The first English version of the poem appeared as early as 1600 under the title *Godfrey of Bulloigne, or the Recoverie of Jerusalem.* The translation was made by Edward Fairfax at the request of James I and was highly esteemed by that monarch. Dryden too admired the work extravagantly and went so far as to consider the translator the equal of Spenser. The Library's own collection contains a copy of this famous volume and also of the second English edition of 1624. John Hoole, a friend of Dr. Johnson and the translator of Ariosto, prepared the standard English version of the poem, which first appeared in 1743. A copy of the larger paper edition of 1803 with the engravings after Samuel Shelley's compositions is on display, as well as the two volumes of the first American edition, printed at Newburyport and Exeter in 1810.

The French translations on view for the most part date from the eighteenth century and are charming examples of the school of the "Petits Maitres." The prose translation of Mirabaud appears in the Paris edition of 1759 with a frontispiece by Charles Nicolas Cochin, and that made by Charles François Le Brun, Duc de Plaisance, in the Geneva edition of 1777 with the de Launay plates. Nineteenth-century items include the edition of 1803 with the plates by Barbier, that of 1810 with a fine reproduction of the portrait by Chasselas, and that of 1818 with the medallions by Gravelot.

Among the later works of Tasso, undistinguished for their literary merit but nonetheless products of his pen, are the first edition of his only attempt at a tragedy, *Il Re Torrismondo,* printed at Bergamo in 1587, a second edition of his revision of the *Gerusalemme* — the *Gerusalemme Conquistata,* and a copy of the 1594 edition of his final work, the *Discorsi del Poema Heroico. Le Sette Giornate del Mondo Creato,* Tasso's metrical translation of the book of Genesis, is represented by a copy of the Venetian edition of 1637 which in itself has a unique literary history. John Wilson, the Scotch poet, presented it to Leigh Hunt, whose translation of the *Aminta* is also on view, and at the sale of his library it was purchased by the firm of Ticknor and Fields. An admirer presented it to Thomas William Parsons, the Boston poet and translator of Dante, and he gave it to Louise Imogen Guiney with a graceful rhymed tribute.

An original oil painting of Tasso, showing his fine face with high forehead and beard, is also exhibited through the courtesy of Mr. Tramontano. In addition, the cases contain many engravings relating to the events of the poet's life as well as photographs of his various homes and of his friends.

The Old Stock Company

The Boston Museum and Other 19th-Century Theaters

By EDWARD W. MAMMEN

(*Continued from the January and February issues*)

SOMETIME during the spring or summer of 1887 William Seymour, then stage manager of the Boston Museum, interviewed applicants who wished to be extra ladies during the coming season. He saw twenty-six in all, got their names and addresses, and engaged one. More importantly for us, he occasionally jotted down comments on the applicant's capabilities. "Contralto voice. Complex. Fair. Medium- inclined to short. 20 years." By another name he put, "Fair. Slight. Has confidence. English accent. Teacher in Roxbury." Other comments were, "Studied under Miss Noah,"[1] "No experience," "1 yrs. experience," "good presence," "has recited," and, in perhaps ominous parentheses, "(talkative)." The comments show clearly on what bases Seymour judged these applicants. Like Daly's, his criteria were chiefly the candidate's figure, face, voice, past achievements, temperament, and histrionic abilities, and we may presume that these criteria applied also to beginners.

There were, however, other things that a nineteenth century manager took into consideration. When W. H. Sedley-Smith, an earlier stage manager at the Museum, wrote a letter of recommendation for one of his pupils, he praised not only her looks, talent, industry, even temper, and amenability in stage business, but also her excellent wardrobe. Stock companies, it will be recalled, had very few costumes for women. And when a former prompter at the Museum was asked for a confidential report on an applicant, he mentioned the great pains the actor took with make-up, his disposition to work for the management, and also his temperate habits.[2] In this busy theater catering to a moral audience, drunkenness received short shrift. If one inquires whether "pull" did not also play a part in the selection of beginners, the answer is "To be sure, but probably no more than in other businesses or professions." Of the entire group of thirty-nine beginners, ten had relatives or friends in the company or known to the management, and a few others may possibly have been helped by influence. The rest had only their merits to depend on and got their jobs either by letters of application or interviews. Kate Ryan thought that the deciding factor in her case was her sheer persistence in climbing stairs after the manager.

Some stage-struck youths, in the early period especially, took a most peculiar means of bringing their talents to the attention of public and management. They studied with an actor or elocutionist for a few weeks

or months, learned the lines and business of one or more of the popular leading roles, made some arrangement with a theater to play with the company for a single night, and then offered, chiefly to relatives and friends, their nervous interpretations of Richard III or Juliet. Sometimes, with better sense, they tried roles in afterpieces: Ruy Gomez in *Faint Heart Never Won Fair Lady* or Margery in *The Rough Diamond*. The stage-struck youths must have considered this a marvellous short-cut to fame. Only occasionally, however, did the novice remain in leading roles. Anna Cora Mowatt is the outstanding example of a successful debut of this sort. But she had in her favor a considerable talent, and much experience in amateur theatricals and as a professional reader. Sometimes if the neophytes showed a measure of promise, they were invited to join one of the lower ranks of the company. John Gilbert decided to drop down of his own accord. In later years he told how he started in 1828 with Jaffier, Mortimer, and Shylock. These were fairly successful, but, in Gilbert's words, "shortly after, and wisely, I went in to the ranks to study my profession — not to begin at the top and go to the bottom."[3] Most of these leading-role-beginners did not really go to the bottom. They made their own wise decisions: either to go into some other business or to become good wives and mothers. Of the many who tried out in this way at the Boston Museum, only four remained in the profession, and but one, Annie Senter, continued to star.

The great majority of actors started in the ranks. This was the way of Lawrence Barrett, John McCullough, E. L. Davenport, Clara Morris, E. A. Sothern, and Otis Skinner. Of the Boston Museum group, most began either as supers or utilities, a few were lucky enough to begin as responsible utilities, and one presumably started as a walking lady. The men in the early and middle periods entered about equally as supers or utilities. For a man to start as a responsible utility then was evidently the exception. In the late period the company seems to have grown even more careful and to have taken in novices only as supers. The women, on the other hand, though they included some who began as extras, usually started in the slightly higher ranks. What probably happened was that ballet girls and utility ladies had so little chance to show their talent that only a small number of them ever became full-fledged actresses. Or perhaps they were merely singers and dancers who possessed little dramatic talent or ambition, and who used the job only as a pleasant stop-gap till marriage.

Those who started as supers began at the real bottom. In many cases they had not been selected as beginners at all, that is, in the sense of having been passed on by the management. A captain of supernumeraries did the hiring. He cared only that he filled his quota of extras for the evening and that his charges arrived at an approximately correct position on the stage at approximately the right time. College boys did

super-work as a lark, apprentices held a spear for the extra twenty-five or fifty cents a night, and in the poorer theaters down-and-outers lumbered to their places for a niggardly shot of rum.

At all periods these super-beginners marched and stood, shouted and listened, laughed and cried, and waited to be noticed by the manager. They marched and shouted *en masse,* of course, and how many times and in how many plays they marched must forever remain unknown. Some of them eventually were taken on as permanent supernumeraries and occasionally they were favored with a role or two. In the early years, supers seem to have spent three or four months at their simple chores. Later they had to wait a year or more before moving ahead. James Burrows, beginning in January of 1866, got a few parts during the spring, proved he could be heard over the footlights, and started acting regularly that fall. Charles Abbe, starting in the spring of 1882, received favorable notice for a clever bit of pantomime that fall, and became a regular member of the company the following season.

The First Year of Regular Acting

DURING their first year of regular acting,[4] the men of the early period played an astonishing number of roles. Whether they had spent some time as supers, or had entered as utilities without previous experience, they soon became extremely active. They usually acted about twenty times the first month, and by the second month they were playing every night. Most of their parts came in full-length plays, probably because the casts of these were larger. By the end of the year these beginners had usually run up a total of about 100 roles.[5]

The women were not nearly so active. If they were utilities they got perhaps twelve parts, perhaps only three. If they were responsible utilities, they had the certainty of a few more roles. Madame Radinski, at the Boston Museum, took part in fifteen plays. Very small companies, or theaters with heavy schedules, afforded somewhat more opportunity for playing.

Some of a beginner's parts were slight indeed. At least a third of the utility men's roles and probably some of the utility ladies' did not even involve the saying of a line. The beginner was a page, a servant, or a "First Farmer," and perhaps shouted once or twice, but otherwise he had only some bit of business to perform. What distinguished him from an extra, what got onto the programs, in other words, was the fact that what he did, he did alone. He led the mob now, instead of being a part of it, and sometimes he had to walk across the stage all by himself. Responsible utilities had a few or none of these "extra roles."[6]

About half the parts did involve the saying of at least a few lines.

This meant that there were forty or more "speaking" roles for the men, perhaps ten for the responsible utility ladies, and but very few for the utility ladies. When these parts were very short they were also usually characterless. The beginner simply had to speak up strong and remember his lines and cues. Fortunately for him, dramatists wrote only a small number of these thankless roles and usually gave their short parts at least a shred of character. Many beginners also got a chance at somewhat longer roles. Utility ladies were confined to brief bits, but utility men always had a few fair-sized roles, and possibly received a good role or two. Responsible utilities fared even better. Again the men of this line had many more fair-sized roles than the women of corresponding rank, but both stood a better chance of getting good roles than did utility men.

Perhaps the most notable characteristic of the young apprentices' roles was their infinite variety. The utility lines were well-named. The man played boys and octogenarians, yokels and city slickers, good young men and drunken porters, landlords and thieves, characters who spoke elegant English, and characters who spoke foreign and English dialects. Among the roles were Francisco in *Hamlet,* dull, lovelorn William in *As You Like It,* the Apothecary in *Romeo and Juliet,* and Tyrell, suborned murderer of the Princes, in *Richard III.* The women, if they were responsibles, played gay young girls, coquettes and hoydens, ladies and maids, school-girls and mothers. Typical parts were Marie St. Clair in *Uncle Tom's Cabin,* Lucy in *The Rivals,* snobbish Mrs. Grasper in *Mind Your Own Business,* and Taffline, a sweet young thing, in *Town and Country.* If the women were plain utilities, their roles were so few that variety can hardly be spoken of. Sometimes women were hired for special talents, and this made for a concentration in a particular type of work. Madame Radinski, at the Boston Museum, had previously been a vocalist and so, while her roles were varied, she had several leading singing parts in afterpieces.

There was no set routine of parts for beginners. A few roles, like Sir Joseph's servant in *The School for Scandal* or the Apothecary in *Romeo and Juliet,* were favorites. But in *The Lady of Lyons* beginners played the Notary, Capt. Vancour, or Guillaume, and in *Hamlet,* Francisco, the second actor, or a sailor. Comparison of one beginner's roles in 1851-2 with those of another in 1856-7 shows that in eighteen full-length plays in which both actors appeared they had different roles and in only one the same role, the favorite, Sir Joseph's servant. A routine of training could hardly be expected for schedules varied from season to season, and plays usually had several roles which might be assigned to utilities.

Nor were many parts assigned for the specific purpose of discovering particular abilities. A stage manager had some choice in assigning these small roles, but he was running a theater, not a school, and presumably cast his plays on a professional rather than an educational basis.

Occasionally however, he did test beginners by giving them roles outside their lines. Thus, two of the nine beginners at the Boston Museum in this period, while still utilities, were allowed to try their hands at several walking gentleman roles. Bascom did Paris, and Finn, late in June, played Salarino.

Sometimes benefits must have permitted a testing of sorts. In the first part of the early period, when all members of a company seem to have had benefits, novices could either choose a longer role than they usually played or else try to attract patronage with a strong bill. Towards the close of the period, both these opportunities probably disappeared. No Boston Museum beginner had a benefit night in his first year. Yet the system probably helped apprentices indirectly. Most of them played a goodly portion of their longer roles on the benefit nights of other actors.

Sometimes a stage manager re-arranged his casts during the season, and this may possibly have been done on the basis of previous performances. Most of the Boston Museum beginners changed at least a few roles during their first year and several were added to the casts of plays after the first performance. Though such shifts may have been due to the illness of a member of a company, almost all the changes took place in the latter part of the season and in certain cases success or failure in an earlier role is indicated. It seems that the stage manager was keeping his eye on these young people and made changes in casting which might possibly help them to find themselves.

But with these exceptional practices as a sort of leaven, the basic theory of the first year seems to have been that through the chance castings of an entire season a beginner would receive a taste of almost all the sorts of work that actors did. His parts were so small that failure could bring little disgrace to the theater. At the same time, they were large enough to provide broad training of an elementary nature and to allow the management to judge the beginner's abilities. The novice might even discover the lines of business for which he was best suited. If this was the theory, it could not be carried out equally well for all beginners. The men, with their spate of roles, had almost a guarantee that they would play the several different types of parts not only once but several times. Responsible utility ladies might be set more challenging tasks, but they had only a fair chance of achieving any complete testing. With utility ladies, the chances for training and testing of this sort were almost nil.

The fairly typical experiences of two beginners are here summarized. George H. Finn was seventeen when he entered the company in 1850 and in his four short years of acting at the Museum he developed rapidly into a player of some ability.[7] Finn had no role on the opening night of Monday, August 5th. But he played the four-line Bob Handy's servant in *Speed the Plough* on the second night. Wednesday afternoon he did a very short servant's part in *Highways and Byways* and that even-

ing he was an extra in *Married and Single*. Thursday he had off, but on Friday he acted two roles, one a short waiter's part in *Alive and Merry* and the other an extra, a servant in *The Rival Valets*. He finished his first week with a Saturday afternoon performance of a yokel in *Flowers of the Forest*. The following week brought seven new short roles or extra parts in such plays as *The Merchant of Venice, A New Way to Pay Old Debts, The Apostate* and *Richard III*. In his third week he played two of his old roles and seven new ones and did one of the new roles twice. Among these new parts was the Second Gravedigger in *Hamlet*, probably given him only because the first low comedian played Polonius and because the second comedian moved up to the First Gravedigger. So the long season went, a few performances of new and old roles each week, two long runs of over six weeks each in extravaganzas, and one fair run of three weeks in a new play. Finn amassed a total of eighty-nine roles before the July closing, and all but six of them were short.

The experiences of a utility lady are hardly worth retelling. Therefore, the second example is the first year of a girl who started above this rank. Mary Cary, because she was known to the management of the Museum and because her family had suffered reverses, was allowed to try out in a few leading roles in afterpieces during October and November 1860. Her performances were evidently promising and she began acting regularly in early December. However, she promptly fell to less prominent parts. She played Christine in *The Bandits* for five performances, had three nights off, and then began a twenty-one performance run as a dialect servant, Sarah Sykes in *Rosedale*. There was a week off, a single performance as the young girl, Susan Milford, in *A Fairy's Father* on January 6th, and on the 12th, Georgiana in that outrageous farce, *The Spectre Bridegroom*. Georgiana was a charming miss who quite rightly objected to being haunted by the "ghost" of an unwanted fiancé. Miss Cary kept on doing chiefly short roles, but also got two good ones (one of them probably because the leading lady suddenly left the company), and had one other long run in *The Veteran*. Altogether she played nineteen roles.

In the middle period, the principal change was in the training of men. Declining production schedules cut their 100 roles to forty-odd or even less. William Gillette in his first year at the Globe Theater, Boston, 1875-6 played twenty parts.[8] The men dropped most of their extra roles, presumably to supers. On the other hand, they sometimes also lost all their fair-sized parts. These probably went to more seasoned players. Beginners did not get quite the running start that earlier novices had enjoyed.

The stock company still trained and tested its students in a wide variety of roles, but perhaps the breaking of the lines of business was making for a slight change in this pattern. Mary Shaw played as many

different kinds of roles as any beginner. Yet there is a suggestion that she was being given more older, heavier, and emotional parts. Before her year was up she had played the old Amelia in *Wild Oats,* a frightened servant in *Patrie,* the Countess of Pompion in *Old Heads and Young Hearts,* Lady Beauville in *Napoleon's Old Guard,* the aged and tearful mother, Mme. Duchatlet in *The Marble Heart,* and that agonized wife, Madeleine Renaud, who meets a fearful death in *A Celebrated Case.* This, it seems, was somewhat different from the treatment of Madeleine Henriques and Madame Radinski in the early period. Both these ladies were used for their peculiar gifts from the very start.

A fairly good example of the rule is to be found in Griffith's first year. "Frank Carlos," the name he played under, entered the Boston Museum in 1871. He had no roles the first week, but in the second he played the short part of Twitch, the Bailiff in *Wild Oats* for five performances. The third week brought him Bayley in *Central Park* for two performances, and the fourth, the very short Allsuit, another bailiff in *Babes in the Wood,* for seven performances. He was free the fifth week, and in the sixth he twice acted the very short role of Sam Woppits in *Behind the Mask.* Thus, in 1871, in a month and a half Griffith played only as many roles as Finn did in 1850 in his first week. The 1850 beginner had had some extra roles, however. Griffith continued in short roles, played in five runs of from three to over four weeks each, and achieved twenty-eight roles during the year.

Georgia Tyler's roles show how closely, in the middle period, a woman's first year might resemble a man's. Miss Tyler had been a school-teacher. Before the opening of the 1875-6 season, she pestered the manager of the Museum with such long letters about salary, parts, and what clothes to bring that one wonders how she was ever hired. But she did have talent, and this doubtless caused Mr. Field to overlook her naiveté. In her first week she played the short comedy servant's part of Marie in *The Corsican Brothers* for two performances, and in her second week she again appeared twice. This time she did the short part of the young girl, Selina, in *A Quiet Family.* The third and fourth weeks were a sort of vacation, then she had a short maid's part in *Men of the Day* for three performances. In her sixth week she was again idle. In October she repeated her *Quiet Family* role a few times and also had four new short parts in *East Lynne, Clancarty, The Big Bonanza,* and *Macbeth.* Some of her roles were of a fair size. She acted in three runs of from three to over five weeks. In all she had twenty-one parts.

In the late period, the pattern was still variety of roles, but the parts were now few indeed. Five to fifteen roles were all a beginner received. The influences tending to equalize casting assignments gradually brought men and women to the same level. The men, however, were held almost entirely to short roles, while the women had a chance at longer

parts. At the same time, the small number of roles may have been offset somewhat by under-study rehearsals. These now became a regular part of the training of beginners and some of them were public rehearsals.[9] The "long run" policy and the loss of afterpieces produced one curious result. The beginner never made as many appearances as in the earlier periods, but he might play anywhere from 100 to 200 times. The exact number evidently depended on whether he happened to be cast in plays that were failures or successes.

To see how erratic training had become in the late period, one may look at the first year of Edward E. Rose, afterwards a stage manager at the Museum. Rose entered the company at the late August opening of the 1884-5 season He received no roles till three months later, when he did the short part of the silly Lord Merton in *The Marble Heart.* He followed this on November 29th with the Doctor in *Macbeth* and on December 4th he played Ralph in *Katherine and Petruchio.* Then followed another idle period of a month and a half. Rose got only short roles, happened to act in only one play that had a run, and totaled thirteen parts for the year. Percy Bowles, starting to play in 1892, took only four very short or extra parts. Two of these came in November, one in January, and one in February. The last was in that great success *Shore Acres,* whose 137 performances brought with them the dissolution of the company.

Notes

1. Miss Noah was for some years an actress at the Boston Theatre.
2. Letter of Robert Eberle to R. M. Field, July 11, 1866.
3. Winter, *John Gilbert,* pp. 10–11.
4. The calendar year which started with the first appearance of the beginner's name on the playbills or programs. This is more satisfactory for purposes of comparison than any year which would include the indefinite and unrecorded super period. It is also superior to a year based on seasons for a beginner might enter at any time. Where a beginner played roles irregularly as a super, or where he probably played before his name appeared, both the year which fits the definition and that which seems to fit the facts have been taken into account.
5. McCullough, at the Arch in 1857–8, must have reached 100 roles, for he had 82 parts in the 101 plays for which playbills are available. Pitman, at the Boston Museum, had only 32 roles but was probably assisting the prompter at the time.
6. The term is an invented one.
7. He is pleasantly remembered in the *Boston Herald* of October 17, 1885 and in Henry Austin Clapp's *Reminiscences of a Dramatic Critic* (p. 51), published in 1902.
8. A New York beginner might have still fewer roles.
9. Interview with Blanche Ring.

Exhibitions in the Print Department

Arthur W. Heintzelman: his Etchings in Europe

SOME fifteen years ago Arthur William Heintzelman, having made his mark among the etchers of the United States, heard the call of art insistent from Paris and crossed the Atlantic to answer it. In his home-land he had wrought with etching-needle and dry-point plates of charm and promise, and from the first exhibition of his work at Goodspeed's Book Shop, Boston, in 1917, he had been received with so much praise and encouragement from critics and collectors that there was no question of his success. This was emphasized as his prints were carried in successive exhibitions from New York to San Francisco; indeed, the young etcher might easily have got an exaggerated idea of his importance had not the common-sense with which he was fortunately blessed been allied with a less common sense of proportion in artistic standards. And Heintzelman, still in his early twenties, was essential artist enough to realize that however constantly and reverently he might study to emulate the linear expressiveness of Rembrandt, his artistic expression must find its vitality in the personal emotion of his own experience. So, with an already remarkable record of some seventy-two plates to his name, in which — between "The Rabbi," his first etching, and "Three Score and Ten," an admirably sensitive study of masculine old age that had won a prize from every etching society whose fellowship he enjoyed — he had essayed most of the appealing subjects ready to his hand, he left the familiar American scene to seek the stimulus of fresh experience and a more vital artistic environment in the variegated life of Paris. He arrived in Paris, then, in 1921 in his twenty-ninth year, already more than competently equipped for an etcher's career with most of his spade-work done, and happily dowered with the capacity, very valuable in an atmosphere constantly stirred into artistic "movements," of seeing art steadily and seeing it whole in relation to the passing aspects of life.

Paris fascinated him from the first, but it was in the varied character of her human rather than her architectural aspect that Heintzelman found his chief pictorial interest. As he strolled along the streets and the boulevards, and loitered on the "quais" or in the popular markets, or sat in the cafés and cabarets, it was always the people that would keep his eyes on the "qui vive" with pictorial motive, his psychological intuitions alert, and his etcher's impulse graphically responsive. Unlike most American etchers, he had no desire to make prints of famous Paris buildings, and the gargoyles of Notre Dame appealed to his etching-needle no more than the buttresses of the Pont Neuf itself. But among the wayfarers of Montmartre, for instance, the small shopkeepers, the market-folk, the itinerant musicians, his human sympathies prompted artistic motives, and he would find subjects of character that cried for his copper-plates. Look for instance, at "Merci!" the earliest of Heintzelman's recorded Paris plates. A very remarkable study this, of a peripatetic old musician, with hoary head and Beethoven brow, who stands, holding in one hand his guitar and his upturned hat inviting the casual coins, while his other hand grasps his cloak, that, perhaps, has shared better days with him.

Yet one sees in the expressive eyes and mouth of the old man a pathetically cynical indifference as to whether the expected coins may represent an honest meed of pleasure derived from his playing or merely a haphazard gratuity. The "Merci!" will either way not change its inflection, but it will leave us wondering what is behind it in the man himself, what it echoes of a time when his guitar was doubtless twanged for pastime not for a precarious living.

It was this etching with its penetrating sense of character, its sensitive presentation of a typical bit of life that first attracted my attention to the prints of Arthur Heintzelman. I felt that here was an etcher, with a graphic command of his craft, who could use his vision authentically and express sincerely what he felt about what he saw, for there was no doubt that his sympathies reacted to the life-struggle of this poor old performer, and that he understood him and the gradual subjection of his personal dignity to the vicissitudes of his circumstances. The wayside musician would seem to be a favorite theme with Heintzelman, and he has recently returned to it in two characteristic plates, but he finds engaging variations in diversities of personality and character. In "Le Chanteur Populaire," one of his happiest plates, he gives us a man of a type very different from the shabby old gentleman of "Merci!" Here is the "beloved vagabond" who sings and twangs his way through life, wears a careless heart on his ample sleeve, and keeps laughter in his eyes and over his fat jolly cheeks as an accompaniment, even more essential than that of his guitar-twanging, to his cabaret songs. The upturned hat is there, of course, in front of him, and he has no pride or bashfulness to repress in reference to its obvious purpose, for he is on the contrary proudly conscious of giving excellent value for his casual "takings." Did he not sing long ago in opera comique, and aspire once even to Figaro, and who shall say his singing is not still as good fun as you can get anywhere in Paris at any price? With what vivacity of his art the etcher makes us realize all this as we look at the print! The man *lives,* we can almost hear him singing and chuckling, and as we note the sensitive drawing of the hands with the fingers pressing and twanging the strings, they seem to become resonant. With masterly address in the matter of lighting and placing the man on the plate, Heintzelman has given us the embodiment of a character as artistically vital as an impersonation by say a Guitry.

Of a different type again is the bearded guitarist in "Prelude," but though it is an impressive plate, and more of a composition — for the musician has an elderly listener, the man, for all his picturesqueness, with the feather in his Tyrolian hat, is less interesting as an individual. Yet, by the look of his eyes he has apparently a more sensitively musical ear for the tone of his instrument, and the guitar again is admirably drawn, as are the hands that play it — an exercise in delicate draughtsmanship that Heintzelman evidently enjoys. It appears again in his large composition, "Café Montmartrois," but treated rather as a subsidiary feature, an accompaniment, in fact, to the melodious dominance of the old 'cellist playing for the dancing girl, who has just taken the floor in the center of the picture. Some slow rhythmical motion she is presumably about to begin, and the sad expression of her face seems to reflect the depressing aspect of the Bohemian company sitting moodily grouped at the two tables under the flare of the two lamps with a large shadowed crucifix between

them. I fear I cannot discover in this plate "the gaiety of Bohemia," that the distinguished French critic M. André Blum has found expressly in contrast with the grief-stricken Christ. The stimulants are certainly here — wine bottles and glasses, music and the dance, yet, while Heintzelman's happy temperament would never let him mistake the mood of this assembly for gaiety, his instinct for the character of a scene as well as for the human complex in individual portraiture has been enjoyably engaged here, just as his interest in the balancing of the light and shade and the composing of the figure groups.

And now we realize these people as the etcher shows them! That self-conscious poet posing at the back, that lack-lustre-eyed artist leaning forward to gaze vacantly at the dancing girl, are they not just themselves? Do we not recognize them from the etcher's studies on other plates devoted to them? "The Poet," that is a plate rare in more senses than one, rare in the intuitive quality of its portraiture, rare as a print collector's prize. Then "Études d'un Poète," — here on one copper are studies of the same personality in four different aspects, each making us more curious as to this Montmartre poet, this chanteur of cafés where may yet linger, perhaps, a hopeful remembrance of his promising youth bound up in a slim little volume of verse that was once talked about. "The Artist," too, a little plate showing a sensitive face and delicate hands, with a hint that dreams may mingle with the vision of those tired eyes. And has not the etcher caught him vividly again with a crayon in his hand on the "Planche Aux Cinq Croquis," which, after the fashion of the master, Rembrandt, brings various personalities into the haphazard association of a plate of studies.

Yes, Heintzelman, with his mental perceptions, his spiritual intuitions, is instinctively and pre-eminently an etcher of portraits. He may give us with vivacity and truth of presentation, the pictorial sense of a scene that engaged his vision with sympathy and particularity of observation, such as in "Objets d'Art," the second-hand dealer's shop with the jumbled display outside, and the domestic intimacy within, and a tiny tot at play that would have delighted Whistler; or such as the busy scene in "Sur La Place Du Marché"; or the fish-wife gossiping outside her shop in "La Poissonnerie," though with the sympathetic picturesqueness of these subjects the etcher's impulse is not always proof against the temptation to deliberate picture making. But when his needle or his dry-point is addressed to individual portraiture, the authentic artist in him is at one with the essential etcher, and the one disciplines the other to concentration on motive and the business of graphic synthesis. So we get plates with such live and significant heads as "L'Ouvrier," "Freddie," — the popular and familiar old figure at the Café Lapin Agile — "Le Russe," "Le Simple," and others.

But Heintzelman as we have seen does not confine himself to physiognomy, he can be as graphically suggestive about the man in his life-circumstance and just as comprehensively sympathetic in his portrayal of women. "La Grande Mère Forain," for instance; as we look at this gracious, benign old lady, seated in comfortable dignity, taking her age with ease, her brow gently wrinkled, her hand thinning, yet no sign of crabbing temper, we seem to read in the etcher's graceful and expressive lines all that we need to know of her comely and well-ordered life and circumstance. Here is a beautiful piece of portraiture, yet no

less beauty has the etcher achieved with "Une Propriétaire de Cayeux," though the subject is but a haggard, old woman, trudging in broken boots along a rough road, bent double with rheumatism, and with finger-joints so gnarled that she can scarcely handle her staff to help her and her burden along. But she has the faithful companionship of her yelping, gambolling dog, and her homeward way by the waterside is warmed and brightened by the sunshine, and one likes to imagine that the poor old woman's hard circumstance is somewhat tempered by these amenities. Then in "La Balayeuse," a dainty little etching compact of sympathetic observation, we see the very woman in the constant habit of her drab life, standing heavily, with one hand resting on her tired hip, while under the other arm she carries her much worn broom that has become almost her other self. And see in "Mother and Child," with what a tender grace the lines of the artist's dry-point have composed the forms of the lady and the delicious happy-looking child on her lap quite ready for his bath, giving us an exquisite pictorial lyric of motherhood. In all these prints Heintzelman communicates with his well-considered art, tuned often to a lyric note, a good deal of his sympathetic self, the self that responds instinctively to the life around him. And this very human etcher, with his happy urbanity, is the Heintzelman I took so readily to my heart.

Heintzelman commands serious attention and respect in his religious subjects. He has attempted one of the most difficult subjects in the whole range of art and especially in a period when the world is particularly devoid of religious fervor. Any artist in attempting this subject challenges the Old Masters in a field which drew mightily from their powers, and he naturally exposes himself to comparison.

Instead of merely evoking the New Testament scenes and making them alive again, or having recourse to symbols by which to express a sensitive and sincere faith, Heintzelman has modernized these subjects, as though in an endeavor to cause us to reflect upon the inner meaning of the Gospel Story. In "Golgotha," where we see the familiar scene of Christ crucified between the two malefactors, there is indeed what may be termed an educative value, for the artist may even have aimed at calling up the tears or sad meditations which sometimes spring from the contemplation of those pain-racked forms. "The Three Maries," is treated differently. The dolorous expression of the Christ, his arms forming a triangle with the T-shaped Cross, the profound grief of the three women, their looks, their gestures, the movements of their heads — all these are beautifully observed and rendered. The landscape background and the two figures have been most delicately indicated, whilst black tones enrich the features of all the figures, the whole proclaiming that Heintzelman has the true etcher's feeling, a fact proved again in the "Mater Dolorosa," an upright plate, depicting the Blessed Virgin supporting the body of Our Lord. Here, apart from the etched lines on the head of Christ, all the work is dry-point, extremely delicate, as it is also in the "Entombment," a beautiful and arresting composition of several figures, in which St. Joseph and the three Marys are seen supporting the body of Christ, and extending to it their last tender care. Each visage is carefully studied, and the whole proclaims deep meditation and reverence.

MALCOLM C. SALAMAN

Ten Books

Lend-Lease. By Edward R. Stettinius, Jr. Macmillan. 1944. 358 pp.

On March 11, 1941 Congress passed the Lend-Lease Act which authorizes the manufacture or procurement of necessary articles needed by the government "of any country whose defense the President deems vital to the defense of the United States." Having an immense advantage over the financial credit extended in the first World War, the lend-lease provision put materiel into the hands of the anti-Axis forces wherever it was needed to hold off the enemy, and, after Pearl Harbor, supplied our Allies on all fronts. Five months after the passage of the bill, President Roosevelt appointed the author, now Under Secretary of State, Administrator of the Lend-Lease program; consequently no one is better qualified to give an authoritative, factual account of what has been accomplished to carry out the plan. Mr. Stettinius records the manufacture and delivery of products, beginning with the deadly PT and PTC motor torpedo-boats sent to Britain against possible invasion, and including trucks and planes and medical supplies for China, and planes, sub-machine guns, barbed wire, and twenty thousand jeeps for Russia. He follows the sea lanes of the ships built for emergency use at accelerating speed, till by September 1943 an average of five new ships were being built every twenty-four hours. The progress in the supply and transportation of aircraft was even more stupendous. The number of planes ferried to the Middle East across Africa increased steadily, enabling the British to repel Rommel. After the United States began to transport her own troops across both oceans, the operation of "reverse lend-lease" became effective when, for example, the American troops received housing, food, and hospitalization in Australia. The training of Chinese and Indian pilots, the building of wharves in Iran, and the equipping of factories in India with machine tools are only random details of the globe-spanning program. An important function is the supply of food, largely in dehydrated form, to Britain, Russia, and to the population of North Africa to avert a dangerous famine. (*M. M.*)

Der Fuehrer. By Konrad Heiden. Hough-Mifflin. 1944. 774 pp.

More than just a life of Adolph Hitler, this biography examines "the roots of Hitlerism and the growth of that sinister philosophy of force." Mr. Heiden reviews the familiar external circumstances of Hitler's early life — his neurotic, almost incestuous, family background; his artistic failures, largely because of "a profound hostility toward work"; his years in the drab "Home for Men" among the dregs of Vienna, and his strange integration on the field of battle. As a human figure, he finds him lamentable, but as "a political mind, one of the most tremendous phenomena of all world history." An empty instrument, endowed only with an hypnotic voice, Hitler has succeeded in his search for power, simply by following the shifting currents of public opinion, by giving "speech to the speechless terror of the modern mass." The biographer stresses his ability "to learn from the enemy" — his concept of mass domination culled from the forged "Protocols of Zion" and his final conquest of "democracy" by the perversion of democracy itself. His followers in the abortive Beer Hall *putsch* of 1923 were drawn from "the citizens' defense" bands still roaming the country and in these "armed bohemians" with nothing to loose Mr. Heiden finds the core of the Nazi party. The prosperous years of the Weimar Republic brought Hitler nothing but comfortable security, but the tremors of world-wide depression doubled his brown-shirted followers. In spite of his pretense at legality, he never carried a free election. The book extends only to the blood purge of 1934, a deed so gruesome that in the eyes of the majority of the German people Hitler "definitely assumed the dimensions of an historical, superhuman being," beyond all questions of good and evil. (*E. L. A.*)

Germany Will Try It Again. By Sigrid Schultz. Reynal & Hitchcock. 1944. 238 pp.

THE author, an American woman of Norwegian descent, was correspondent for the Chicago *Tribune* in Berlin from 1919 until 1941 and also served as commentator for the Mutual Broadcasting system. Having been educated in Europe, she had exceptional advantages for looking behind the scenes, and many of her reports are based on conversations with the Nazi officials as well as with the victims of Nazidom. Her narrative of the undermining of the Weimar Republic and the rise of Hitler differs from previous accounts in her emphasis on the systematic scheme for re-armament, the re-conditioning of industry and finance, and the ingenious use of agents abroad in preparation for war. According to her, this "secret General Staff" operated immediately after the armistice, even before the terms of the Versailles Treaty had been imposed. The suffering and consequent discontent of the people was a mere tool in their hands. In her exposé of the Nazi regime, the author presents many startling details of Hitler's method — his use of shady and occult influences, and his organization of propaganda, espionage, and sabotage in Europe and America. The chapter "Women are the Worst" gives a survey of the Nazification of German women. Barred from direct participation in politics, they have nevertheless greatly helped Hitler through social influence, fanatical education of children, and underground operations in foreign countries. Hitler's "rehearsal" for war in Spain, his complex tactics towards Russia, his plans to raid the United States, and his planting of Quislings all over the world reinforce the author's warning to beware of secret preparations for a third World War. (*M. M.*)

Behind the Steel Wall. By Arvid Fredborg. Viking. 1944. 305 pp.

THIS book by a Stockholm newspaper man who worked in Berlin from February 1941 to June 1943 supplements the accounts of the last American journalists who left the Reich soon after Pearl Harbor. Much of the information represents the view-point of the man in the street, whose position the author thoroughly understands. The German people are war-weary but, fearing a Russian victory as they do, they will fight to the finish. Their discontent with the conduct of the war is so evident that the Government has planted nests of machine guns throughout the city, disguised as huts or piles of stones. But unless a leader appears to unite the disaffected elements, there is no immediate prospect of any uprising against the present regime. Ever since the failure of the first Russian campaign, the people have felt that defeat was inevitable; indeed, Goebbels admitted in 1942 that the war was lost. The best chapters in the book are those containing Mr. Fredborg's analyses of Hitler's lieutenants: Himmler, Ley, Rosenberg, and Bormann. In international affairs, however, he relies too much on conjecture, and his suggestions will have little appeal to American readers. He urges, for example, the establishment of constitutional monarchies, and the recall of exiled rulers; he opposes the return of President Benes to power, and he argues that the German system of "high finance" serve as a world pattern for economic stabilization. (*G. R. B. R.*)

They Came to London. By Paul Tabori. Macmillan. 1943. 365 pp.

THE men whose stories are narrated here "came to London because they wanted to fight." They came from the occupied countries of the world — from Norway, France, and Germany, from China and North Africa — usually at the risk of their lives. The author, a Hungarian newspaper man now living in London, has taken the actual experiences of individual refugees and woven them into a succession of brief narratives typical of the trials of hundreds of other persons. He tells of the rebirth of Jean Plantin, freeing himself from the "evil fogs of Vichy"; of Jens and Karen, escaping from German-occupied Norway; of Dr. Kuo Hsi, making the bewildering journey from Chungking across America; of Frantisek, the Czech, and his Polish companion sweeping down the Danube; of Jurgen von Hoyst, idol of German moving-picture fans, who lost his wife and brother under the

Nazi regime; of Father Christos, the Greek priest, who baited the conqueror to retrieve his looted ikon. Most of them are ordinary people, sailors, foremen, and manufacturers. These exiles want to return to their own countries; London is not the goal but the beginning. They came "to gather strength and receive weapons," and when they went away "the flame of London's soul went with them." (*E. D.*)

As We Go Marching. By John T. Flynn. Doubleday, Doran. 1944. 272 pp.

We are marching toward fascism, according to the author; for fascism grows unrecognized and under many euphemistic names. It is not dictatorship alone, nor persecution of a race or religion that constitutes the essence of fascism, as these more or less sensational elements are merely accessories which vary with the different countries. Tracing the history of the growth of fascism first in Italy, then in Germany, Mr. Flynn discusses the fundamental features of a fascist society: a capitalist economy which, while retaining industrial concerns in private hands, subjects these to government regulation; purchasing power created by the state through borrowed funds; and a government-planned and managed autarchy. As the government debt grows, loans must either be enforced or won by a compelling cause. The one program that eliminates opposition even from the conservative elements, and at the same time guarantees continuous employment, is military preparedness, which in turn demands imperialist objectives. When Congress in 1933 passed its first "blank-check" bill placing a large sum at the President's disposal, the country started on the road to centralization and government spending through public debt. The virtual abdication of direct action by Congress in favor of innumerable bureaus answerable to the President is creating a bureaucratic state. Large-scale employment in military service and armament production has already projected the proposal for peace-time conscription. (*M. M.*)

Shark's Fins and Millet. By Ilona Ralf Sues. Little, Brown. 1944. 331 pp.

Miss Sues portrays here China's painful passage to democracy during the years 1936–1940, the final outcome of which, she believes, will depend upon the full co-operation of the United Nations. Her first job in the country, under the guidance of W. H. Donald, the Australian advisor of Chiang Kai-Shek, was a survey of the Opium Monopoly in Shanghai and her interview with Tu Yueh-sen, China's Opium Tzar, is a story right out of the Arabian Nights. A startling "combination of Al Capone and Rockefeller," Tu was thoughtlessly placed in charge of the Opium Suppression Program — with, of course, far from efficacious results. The difference between the "laissez-faire" regime at Shanghai and life at Nanking, where no foreign concessions reminded the inhabitants of "white superiority," Miss Sues found indicative of future possibilities. It was here that she got her job as publicity director for Madame Chiang Kai-Shek. Her observations on the Soong Sisters, the Generalissimo, and many others, are hard-hitting and authenticated. The book contains a fine account of the "New Life Movement" introduced by the Chiangs and an exposure of the sinister right wing of the Kuomintang which is pro-fascist. The last chapters are concerned with the author's visit to the Communist Eighth Army, a force that has been systematically boycotted, starved, denied arms, and even attacked by the armies of Chiang's War Minister. Miss Sues questions, like others, the Generalissimo's future course: "Will he fulfill what he promises, justify the faith of his people, and crown his spectacular revolutionary career by founding with the entire nation, the San Min Chu I Republic of China?" (*L.A.M.*)

Federation. By Howard O. Easton and others. Univ. of Oklahoma. 1944. 234 pp.

The volume represents the case for a federal union of nations, as argued by sixteen scholars and public men. An actual "Proposed Constitution of the United Nations," drafted by Dr. Howard O. Eaton and revised in the light of criticism by numerous experts, is printed as an appendix. The first essays deal with the problem of security, historic efforts made in the direction of federal union, and plans for future procedure.

Professor J. Fred Rippy concludes his survey of Pan-American approaches with the hope that planetary organization may be based on "fundamental Pan-American principles." Professor Paul C. Steinbicker discusses the plans inaugurated by George E. A. Catlin and Clarence K. Streit, the former advocating as the basis for union a common culture and tradition, the latter, a common adherence to certain political institutions. Professor Carl J. Friedrich points out some difficulties in guaranteeing to all peoples, particularly to those of the Far East, freedom from want and fear. Dr. Eaton presents plans for a world bank and the stabilization of exchange, and Professor Pitman B. Potter, formerly at Geneva, explains the problem of sanctions against recalcitrant nations. Among the chapters dealing with the obstacles of post-war readjustment is a notable contribution by Oscar Jászi on the pacification of Europe, in which he warns against the futility of dismembering Germany, but proposes the establishment of a Rhineland state in a German federation. (*M. M.*)

Good Night, Sweet Prince. By Gene Fowler. Viking. 1944. 468 pp.

In this biography of John Barrymore — "the greatest of modern actors" — Gene Fowler has undertaken a labor of love. His own acquaintance with the player began as late as 1918 when Barrymore was already thirty-six, but he draws freely on the reminiscences of Alexander Woolcott, Ashton Stevens, and others "who undertook the artistic furtherance of his genius." With these he creates the stalwart character of Louisa Lane Drew, the untrammeled personalities of the rest of the Drew-Barrymore clan, and the madcap pranks of Jack's boyhood. As a young man, John Barrymore, like Lionel, was reluctant to take his place in the "century and a half of shining tradition" and fancied himself a painter. His "first slow yet significant strides toward the Temple" were made in the *Dictator* and it was the influence of Edward Sheldon, the playwright, that turned him toward the serious aspects of the drama. Hamlet he later characterized as the easiest part he ever played, but his reputation was already established by his performances in *Justice* and *Peter Ibbetson*. Mr. Fowler writes of the Hollywood years where he witnessed Barrymore's magnificient portrayals of Captain Ahab in the *Sea-Beast* and Francois Villon in the *Beloved Rogue*. He dwells sympathetically but lightly on Barrymore's "three and a half marriages" and stresses the courage of the years before his death when he mocked his former greatness for the benefit of stage and radio. The biography, rich in anecdote, presents the actor as lazy and dissolute, but endowed with a true creative ability and with a sense of humor of "wonderful savor and raciness." (*E. L. A.*)

Greek Revival Architecture in America. By Talbot Hamlin. Oxford. 1944. 437 pp.

The war of 1812 left America aware that she was culturally as well as politically independent of English influences; she turned to the Mediterranean lands not only for a new philosophy but for architectural patterns. From 1820 to 1860 Ramée and L'Enfant in Washington, McIntyre in Salem and Portsmouth, Bulfinch in Boston, Manigault in Charleston, and Robert Mills all down the coast from Philadelphia to Savannah were at work on what they intended should express "the exuberant hopes that they entertained for a country as cultured as it was busy and rich." Boston's State House is the most familiar example of Bulfinch's part in the Greek Revival, but Willard's banks and Rogers's hotels are notable both for themselves and as representing the catholicity of American taste which demanded beauty of line in warehouses and rice mills as well as in churches and state capitols. This interest in the new American architecture did not stop with the Alleghenies. Essentially the product of indigenous historical, social, and economic movements, it became nation-wide, finding expression in the Gulf States, along the Mississippi Valley, and even in Creole New Orleans. During the years when Europeans were so critical of American manners, the most opinionated of them were inclined to agree with Mrs. Trollope that our buildings and many of our homes were "surprisingly beautiful, gracious, and dignified." (*G. R. B. R.*)

Library Notes

The Heintzelman Exhibit

A SELECTION of the work of Mr. Arthur W. Heintzelman, lent by the Edward C. Crossett Collection of Chicago, is the March exhibit in the Print Department. More Books is glad to publish on this occasion an article on Mr. Heintzelman by Malcolm C. Salaman, the eminent British art critic, who died in January 1940. The article was intended for a monograph on Mr. Heintzelman's work in the series "Modern Masters of Etching" issued by the English art magazine, *The Studio*. However, the volume never appeared on account of Mr. Salaman's death.

Mr. Heintzelman, as is well known, is Keeper of Prints at this Library. A catalogue of his work, in two folio volumes, was published in Paris in 1928 — the work of Mr. Campbell Dodgson, former Keeper of Prints at the British Museum. The book may be consulted in the Fine Arts Department.

Retirements

TWO valuable members of the Library staff have recently retired. Mr. William J. Mulloney has been a familiar figure to all users of the Central Library. For nearly thirty years, since November 1914, he sat at the Bates Hall Center Desk — for long as an Assistant and since October 1940 as Chief of the Main Reading Room.

Mr. Mulloney began his service at the age of fifteen in October 1889 as a runner at the South End Branch Library. Then he came to the Central Library, and from November 1905 served as Assistant in the Patent Room, until his transfer to Bates Hall nine years later. For long years his main duty consisted of running down books and slips on which there was a delay or error; but he was always ready to help people find what they wanted. Courtesy, patience, and hard work have characterized his service. On his retirement on January 31, having just passed seventy, the Trustees appointed him "Chief of the Main Reading Room, Emeritus."

Miss Clara L. Maxwell, Librarian of the South End Branch Library, has been at the Library since March 1916. She started at the South End Branch as a temporary assistant; became First Assistant in 1928; and two years later was appointed Librarian.

Miss Maxwell has always been interested in community work. The South End Branch, under her direction, has had close contact with the many social agencies in the district. Often underprivileged boys and girls have been brought to the Library in the hope that proper reading might help them adjust themselves to society.

Many people will miss the familiar figures of Mr. Mulloney and the kindly Miss Maxwell. Their colleagues wish them well in their retirements.

Lectures at the Library

DURING March the following free lectures will be given in the Lecture Hall of the Central Library:

Flemish Primitives. Dr. Jan-Albert Goris, Commissioner of the Belgian Information Center in New York. Illustrated. 8.00 Thursday, March 2.

The Current Theater. (Speaker to be announced.) (Boston Drama League Program.) 3.30 Sunday, March 5.

Modern Port Development. Charles M. Spofford, Consulting Engineer, Vice-President of the American Society of Civil Engineers. Illustrated. 8.00 Thursday, March 9.

Moving Pictures: Listen to Britain — Venezuela Moves Ahead. (Boston Ruskin Club Program.) 3.00 Monday, March 13.

The Life and Work of Wallace Nutting. William Nolan. Illlustrated with hand painted slides. 8.00 Thursday, March 16.

Public Sculpture in Boston. Charles D. Maginnis, F.A.I.A., Architect and former president of the American Institute of Architects. Illustrated with slides. 8.00 Thursday, March 23

Negro Colleges in War Time. Dr. Washington Carver. Reverend Samuel L. Laviscount, speaker. (Boston Ruskin

Club Program.) 3.00 Monday, March 27.

Gardens in Eastern Massachusetts. Edith R. Curtis. Illustrated. 8.00 Thursday, March 30.

Recitals at the Library

DURING March the following free recitals will be given in the Lecture Hall of the Central Library:

Concert of Choral Music. The Polonaise Society of Boston in Polish Costumes. Stanley F. Clement, music director. 8.00 Sunday, March 5.

Concert. Music Department of the Burroughs Newsboys Foundation. J. Collins Lingo, director. 3.30 Sunday, March 12.

Piano Recital. Palmira Dellamano. 8.00 Sunday, March 12.

Concert. Massachusetts State Federation of Women's Clubs Choral Society. Mrs. Natalie Weidner, conductor. Mr. Earl Weidner, accompanist. 3.30 Sunday, March 19.

Song Recital by Raphaela Plasmati, lyric soprano. Alice Wilson, accompanist. 8.00 Sunday, March 19.

Concert. Lincoln Symphony Orchestra. Edward Siegel, conductor. 8.00 Sunday, March 26.

The Lowell Lectures

DURING March the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

The Psychology of Reason and Belief. James Grier Miller, M.D., Ph.D., Junior Fellow, Harvard University, and Resident Physician in Psychiatry, Massachusetts General Hospital. *First Lecture:* "The Development of Reason." 5.00 Thursday, March 2. *Second Lecture:* "The Mechanics of Reason." 5.00 Monday, March 6. *Third Lecture:* "The Pitfalls of Reason." 5.00 Thursday, March 9. *Fourth Lecture:* "The Development of Belief." 5.00 Monday, March 13. *Fifth Lecture:* "The Mechanics of Belief." 5.00 Thursday, March 16. *Sixth Lecture:* "The Pitfalls of Belief." 5.00 Monday, March 20. *Seventh Lecture:* "The Assumptions of Reason and Belief." 5.00 Thursday, March 23. *Eighth Lecture:* "The Alliance of Reason and Belief." 5.00 Monday, March 27.

The Art of the Renaissance in Northern Europe and its Relation to the Contemporary Spiritual and Intellectual Movements. Dr. Otto Benesch, Tutor in the Department of Fine Arts, Harvard University. *First Lecture:* "The Mediaeval Heritage and the New Empiricism (Albrecht Durer)." 8.00 Friday, March 3. *Second Lecture:* "The New Attitude Towards Nature." 8.00 Tuesday, March 7. *Third Lecture:* "Extremists in Art and Religion (Matthias Gruenewald)." 8.00 Friday, March 10. *Fourth Lecture:* Reformation, Humanism, and the New Notion of Man (Cranach and Holbein)." 8.00 Tuesday, March 16. *Fifth Lecture:* "The Pictorial Unity of Late Gothic Renaissance (The Masters of the Netherlands)." 8.00 Tuesday, March 21. *Sixth Lecture:* "Soul and Mechanism of the Universe (Pieter Breughel)." 8.00 Friday, March 24. *Seventh Lecture:* "The Ancient and the Gothic Revival in French Art and Literature." 8.00 Tuesday, March 28. *Eighth Lecture:* "Related Trends in Arts and Sciences of the Late Renaissance." 8.00 Friday, March 31.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books in Bates Hall

American foundation for the blind, Inc. Directory of activities for the blind. New York, The Foundation. 1943. 148 pp. Gen.Ref.501.50

Brassey's naval and shipping annual. 1943. London, Clowes. [1943.] 282 pp. B.H.Centre Desk

Governmental research association. G. R. A. Directory. 1942–43. Detroit, The Association. 1942. 56 pp. Gen.Ref.JK3.G62

Handbook of American institutions for delinquent juveniles. vol. 3. New York. 1940. 417 pp. Gen.Ref.501.12B

Massachusetts State Federation of Women's Clubs. Manual. 1943–44. Boston. [1943.] 345 pp. B.H.Centre Desk

New Hampshire register, business directory, and State year book. 1943. Exeter, Fred L. Tower Co. 1943. 496 pp. Gen. Ref.641.43

Pharmacopoiea of the United States of America. 12th revision. Easton, Pa. [1942.] 880 pp. B.H.Centre Desk

Scott Stamp and Coin Company. Scott's Standard postage stamp catalogue. 1944. New York, Scott. 1943. 913 pp. Gen.Ref.Cage

South American Handbook for 1943. London, Trade and Travel Publications. [1943.] 721 pp. Gen.Ref.641.24

United States Supreme Court. Cases argued and decided in the Supreme Court . . . Vol. 318. 1943. 828 pp. Gen.Ref.980.1

Wier, Albert Ernest. Thesaurus of the arts. Putnam. [1943.] 690 pp. Gen.Ref.651.12—AG5.W57

Agriculture. Forestry

Graham, Samuel Alexander. Causes of hemlock mortality in northern Michigan. Univ. of Michigan. 1943. *5840A.64.No.10
University of Michigan. School of forestry and conservation. Bulletin no. 10.

Holbrook, Stewart Hall. Burning an empire, the story of American forest fires. Macmillan. 1943. SD421.H65

Morrison, F. B. Feeds and feedings; a handbook for the student and stockman. Ithaca, N. Y., Morrison Pub. Co. 1943. SF95.M67 1943

Astrology

Aldrich, Elizabeth. The daily use of the ephemeris. McKay. [1942.] BF1711.A33 1942

Spencer, Katharine Q. The zodiac looks westward; a complete history of the world as written in the stars. McKay. 1943. BF1725.S65

Bibliography. Libraries

Bolles, Edwin Courtlandt. The literature of sea travel since the introduction of steam, 1830–1930. Philadelphia. 1943. *Z6011.B7

[National council of teachers of English.] Victory corps reading list; containing books . . . on issues of the war, preparation for military service, and activities on the home front. [Chicago. 1943.] *Z6207.W8N3

Savage, Ernest Albert. The librarian and his committee. London, Grafton. 1942. Z682.S25

Sonne, Isaiah. Expurgation of Hebrew books; the work of Jewish scholars. New York Public Library. 1943. W.E. Branch *Z1019S6

Biography

Essays and Studies

Gegenheimer, Albert Frank. Thomas Godfrey: protégé of William Smith. Philadelphia. 1943. PS761.Z5G4

Lawson, Elizabeth. Thaddeus Stevens. New York, International Publishers. [1942.] E415.9.S84L3

Shackford, Martha Hale. The Brownings and Leighton. Wellesley College. 1942. PR4233.S5

Memoirs

Lomax, Elizabeth (Lindsay), *b. 1796.* Leaves from an old Washington diary 1854–1863. [New York,] Books. 1943. F198.L75
The writer of this diary was the daughter of Colonel William Lindsay, a friend of Washington, and the wife of Major M. P. Lomax, who died from wounds received in warfare against Indians.

Wei, Tao-Ming, *Madame.* My revolutionary years; the autobiography of Madame Wei Tao-Ming. Scribner. 1943. DS778.W4A3
The remarkable life of the wife of the Chinese Ambassador to Washington. Mme Wei was the first woman lawyer and the first woman president of a law-college in China. The last eight chapters fall within the Sino-Japanese War.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American annual of photography. 1944. Boston, American Photographic Pub. Co. 1943. 206 pp. **TR1.A51

American aviation directory; aviation officials and companies, United States, Canada and Latin America. American Aviation Associates. 1943. 532 pp. **TL512.A51

Ashbrook, Frank G. How to raise rabbits for food and fur. Orange Judd. 1943. 256 pp. NBS

Black, John Donald. Food enough. Lancaster, Pa., Jaques Cattell Press. [1943.] 269 pp. NBS
Science for war and peace series.

Brailsford, Henry Noel. Subject India. Day. [1943.] 274 pp. NBS

Burnett, Verne. You and your public; a guide book to the new career — public relations. Harper. [1943.] 194 pp. NBS

Coith, Herbert. So you want to be a chemist? McGraw-Hill. 1943. 128 pp. NBS

Coleman, McAlister. Men and coal. Farrar & Rinehart. [1943.] 350 pp. NBS

Cooper, Alfred M. Supervision of governmental employees. McGraw-Hill. 1943. 202 pp. NBS

Crow, Carl. The great American customer. Harper. [1943.] 252 pp. NBS

Gull, Edward M. British economic interests in the Far East. Inst. of Pacific Relations. 1943. 272 pp. NBS

Hall, Ray Ovid. Handbook of tabular presentation; how to design and edit statistical tables; a style manual and casebook. Ronald Press. [1943.] 112 pp. NBS

Hendrickson, Roy F. Food "crisis". Doubleday, Doran. 1943. 274 pp. NBS

Honolulu stock exchange. Manual of Hawaiian securities listed on the Honolulu stock exchange. Statements of 1942. Honolulu Stock Exchange. [1943.] 144 pp. **HG5983.H77

Horn, Stanley Fitzgerald. This fascinating lumber business. Bobbs-Merrill. [1943.] 322 pp. NBS

Howard, Donald S. The WPA and federal relief policy. Russell Sage Foundation. 1943. 879 pp. NBS

Jewelers' handbook for 1943–1944. Providence, R. I., Frost. 1943. 128 pp. **TS758.J59
A directory of sources of supplies, services, and equipment for manufactures of jewelry, silverware and allied products.

Knowles, Asa S., and Robert D. Thomson. Production control. Macmillan. 1943. 271 pp. NBS

Kulischer, Eugene M. The displacement of population in Europe. Montreal, International Labour Office. 1943. 171 pp. NBS

Laird, Donald Anderson, and Eleanor C. Laird. The technique of handling people; the eleven secrets of handling people. McGraw-Hill. [1943.] 139 pp. NBS

Lasser, Jacob Kay, *editor.* Handbook of accounting methods. Van Nostrand. 1943. 1349 pp. Case 2

Mac's coal directory and buyers guide. Pittsburgh, Pa., National Coal Publications. 1943. 362 pp. **TN806.M11

Ogburn, William Fielding, *editor.* American society in wartime. Univ. of Chicago. [1943.] 237 pp. NBS

Packaging catalog. 1943. New York, Packaging Catalog Corp. 1943. 633 pp. **HF5770.P11

Rand McNally list of bank recommended attorneys. Rand McNally. 1943. 112 pp. **HG1536.R18

Salvation army year book. 1944. London, Salvationist Pub. [1943.] 69 pp. **HV4330.S18

Standard metal directory. 1943. New York, Atlas Pub. Co. 1943. 702 pp. **TS203.S78

Stewart, Maxwell S. Building for peace at home and abroad. Harper. [1943.] 240 pp. NBS

Western union telegraph company. Tariff book. Directory of stations. The Company. 1943. 479 pp. **HE9.U5.W52

Drama. Stage

Cerf, Bennett A., and Van H. Cartmell, *editors.* Sixteen famous British plays. Modern Library. [1943.]

— Thirty famous one act plays. Garden City Pub. Co. [1943.] PN6112.C42

Farrant, Richard, *fl. 1564–1580, supposed author.* The wars of Cyrus; an early classical narrative drama of the child actors. Critical edition with introduction and notes by James Paul Brawner. Univ. of Illinois. 1942. *4491.186.28.1942
Illinois studies in Language and Literature, vol. XXVIII, nos. 3–4.

Morehouse, Ward. George M. Cohan, prince of the American theater. Lippincott. 1943. PN2287.C56M6
The life of the popular playwright, composer, and actor who died in 1942.

Economics

Adriance, Robert Irving. Using the wealth of the world; a text in economics. Little, Brown. 1943. 9330.2A169

Bining, Arthur Cecil. The rise of American economic life. Scribner. [1943.] 9331.073A89

Black, John Donald. Food enough. Lancaster, Pa., Jaques Cattell Press. [1943.] 9338.1A100
Science for war and peace series.

Bressler, Raymond George. Country dairy plants in northern New England. Boston. 1942. 9338.173A127
New England Research Council on Marketing and Food Supply in cooperation with the U. S. Dept. of Agriculture.

Clark, Fred Emerson. Principles of marketing. Macmillan. 1942. 9381.O4A93R

Clark, Wesley Clarke. Economic aspects of a president's popularity. Philadelphia. 1943. E807.C53 1943

Freyn, Hubert. Free China's new deal. Macmillan. 1943. 9330.951A5

Harpootlian, Ludwig. American silk culture. [New York. 1943?]

Heiss, Sharles Augustus. Accounting in the administration of large business enterprises. Harvard. 1943. HF5686.C7H37

Morrow, Ralph E. Insurance surveys, business — personal. Indianapolis, Rough Notes Co. [1943.] 9368.A55

Slichter, Sumner Huber. Present savings and postwar markets. McGraw-Hill. 1943. 9330.173A368

Sprague, Jesse Rainsford. The romance of credit. Appleton-Century. 1943. 9332.8A69

Stewart, Maxwell Slutz. Building for peace, at home and abroad. Harper. [1943.] 9330.1A475

Essays. Literature

Essays and Studies

Beerbohm, *Sir* Max. Lytton Strachey. Knopf. 1943. PR6037.T73Z56 1943

Lattimore, Richmond Alexander. Themes in Greek and Latin epitaphs. Univ. of Illinois. 1942. *4491.186.28.1942
Illinois Studies in Language and Literature, Vol. XXVIII, nos.1–2.

Salvan, Albert Jacques. Zola aux États-Unis. Brown Univ. 1943. PQ2538.S3

Stephenson, Herbert John, *compiler*. Abbrevs. (A dictionary of abbreviations). Macmillan. 1943. PE1693.S3

Whitaker, Robert. The stumbling-block; an essay. Los Gatos, Calif., The author. [1942.]

Poetry

Clarke, George Herbert, *editor*. The new Treasury of war poetry; poems of the second world war. Houghton Mifflin. 1943. D745.2.C55

Hays, Hoffman Reynolds, *translator*. 12 Spanish American poets, an anthology. Yale. 1943. PQ7084.H35

Fine Arts

Architecture

Hartnell, A. P. Shop planning and design. [London, Bloomsbury Pub. Co. 1943?] 8114.02–118

National spiritual assembly of the Baha'is of the United States and Canada. The Baha'i temple: house of worship of a world faith. Commemorating completion of exterior ornamentation, 1942. Wilmette, Ill. [1942.] *8104.02–990

Noel, Martí S. Contribución a la historia de la arquitectura hispano-americana. Buenos Aires. 1921. 8098.06–900

— Teoría histórica de la arquitectura virreinal. B. Aires. 1932. 8098.06–901

Art History and Theory

Danilowicz, C. de. La Lituanie artistique. Lausanne. 1919. 4078.05–601

Ferrando Roig, J. Dos años de arte religioso. Barcelona. 1942. *4094.02–111

McCarthy, Frederick D. Australian aboriginal decorative art. Sydney, Trustees of the Australian Museum. 1938. 4071.05–500

Morisset, Gérard. Coup d'œil sur les arts en Nouvelle-France. Québec. 1941. 4077.02–206

Portnoy, Julius. A psychology of art creation. [Univ. of Pennsylvania.] 1943. 4085.06–108

[Steindorff, George.] Egypt. New York, Augustin. [1943.] 4072.01–106
Photographed by Hoyningen-Huene. Text by George Steindorff.

Thiollier, Félix, and Noel Thiollier. Art et archéologie dans le Département de la Loire. Saint-Etienne. 1898. *4077.08–50
In portfolio.

Crafts

Ford, Grace Horney. The button collector's history. Springfield, Mass. 1943. 8161.09–169

Hellum, Amanda Watkins, and Franklin H. Gottshall. You can whittle and carve. Bruce. [1943.] 8183.05–114

O'Donnell, Georgene. Miniaturia; the world of tiny things. Chicago, Lightner Pub. Co. [1943.] 8161.09–250

Drawing. Engraving

Brown, Paul. The horse; his gaits, points and conformation. Scribner. 1943. 8142.05–304

Carlson, Charles X. Simplified pencil drawing. New York, Melior Books. 1943. 8142.01–140

Darrow, Whitney. "You're sitting on my eyelashes." Random House. [1943.]
Cartoons. 8144.07–440

Davis, Gladys Rockmore. Pastel painting. Studio. [1943.] 8142.07–71
Pastel drawing.

De Tolnay, Charles. History and technique of old master drawings, a handbook. New York, Bittner. [1943.] *8140.05–104

Goya y Lucientes, Francisco José de, *1746–1828*. The complete etchings of Goya, with a foreword by Aldous Huxley. Crown Publishers. [1943.] 8156.08–441

Leighton, Clare. Give us this day. Reynal & Hitchcock. [1943.] 8143.03–690

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The Bulletin of the Boston Public Library

APRIL, 1944

The Decameron in English

A BEAUTIFUL copy of the first edition of the first English version of Boccaccio's *Decameron* is one of the notable recent acquisitions of the Library. The volume was printed by Isaac Jaggard in London in 1620, in two parts, with a separate title-page for the tales of the last five days. The six woodcuts which adorn both title-pages appear separately as illustrations — the one representing a fountain, with the story-tellers sitting round it in a circle, as often as twenty-two times. Actually, these woodcuts do not illustrate the tales; they show only the idyllic gardens where narrators and listeners take their ease; an arched portico where a repast is prepared; a pool where the young ladies are bathing; cavaliers playing the lute and ladies dancing round a fountain; and a merry banquet out-of-doors. The copy is bound in red morocco, with rich lace-like border decorations. Both the front and the back covers are ornamented with the coat-of-arms of Francis Darby, scion of a great iron manufacturing family at Colebrookdale, Salop County, England.

"This volume of singular and exquisite Histories, varied into so many and exact natures," as the book is described in the Epistle Dedicatory, was not the first introduction of Boccaccio's *Decameron* to English readers. Chaucer had retold three of the tales. But especially sixteenth-century England had sensed the congeniality of the hundred tales and plucked them singly from their Florentine setting for the various anthologies. Chief of these are Painter's *Palace of Pleasure,* which includes as many as fourteen tales; others are Tarlton's *News Out of Purgatorie,* H.C.'s *Forest of Fancy,* and the *Tragical Tales* by the versatile George Turberville, who retold some of the "hystories" from the fourth book. But the volume of 1620 represents the first English translation of the *Decameron* as a whole.

The name of the translator is unknown; but, whoever he was, he wrote in the Elizabethan style which was best suited to transmit the directness and color of these fourteenth-century narratives. The fact that the Heritage Club in 1940 chose the first translation for the text of their edition when they had several modern versions at their disposal

indicates the quality of the English. The unknown writer did not, however, translate directly from the Italian, but from the classic French version by Antoine Le Maçon.

As early as 1414 Laurent de Premierfait had made a French translation of the *Decameron,* which Antoine Vérard printed for the first time in 1485, fifteen years after the first printing of the Italian original. But this version had two drawbacks — that the translator did not know Italian well and that his work was garbled by copyists. Antoine Le Maçon, on the other hand, was eminently qualified for the work, as he has himself stated in his dedication to Marguerite, sister to the King of France and Queen of Navarre: "You stayed four or five months in Paris, during which you commanded me (seeing me recently come from Florence where I had dwellt a whole year) to read you some of the novels of the Decameron . . . After which it pleased you to order me to translate the book into our French language." The translation was first published by Estienne Roffet in 1545, and went through ten further editions within fifteen years. Le Maçon, besides serving the Queen of Navarre as secretary, was Counsellor to King Francis I, Receiver General of Revenues in Bourgogne, and Treasurer Extraordinary of wars.

There can be no doubt that the English translator worked from Le Maçon's French version, since he adopted at least one passage which does not occur in the original. Occasionally one may find in the English tales the French forms of names, such as Guillaume Boursier, the Count d'Angiers, and John of Lorraine. The headings, which in the English edition are placed above each tale to point its moral, were also taken from the French editions; however, Le Maçon cannot be blamed for these non-Boccaccian additions, since they first made their appearance with the edition of 1551, and only the first two editions were under his supervision. The English compiler saw fit to omit two stories from the *Decameron* and to substitute two from other sources. The tenth novel of the third day was too strong for Elizabethan England, and was replaced by a tale of a maiden who was so chaste that she would not look a man in the face. The converse of this situation appears in the omission of the brief sixth novel of the sixth day, a witty travesty of the cult of family antiquity, for which a broadly humorous tale of doubtful taste was substituted.

THE *Decameron* holds a focal position in the history of imaginative world literature. It is a kind of prism which, receiving rays from the Orient and the Occident, from remote antiquity and contemporary gossip, refracted them into the romance and poetry of various peoples of subsequent centuries. Boccaccio began to write the book after 1348, the year in which the Black Death raged in Florence, and he used this horrible event as the background for his stories. The completed work was

given to the public about five years later, not dedicated to any patron but to "the solace and diversion of women" — for are they not, constrained by parents and husbands, more in need of distraction than men, who can roam abroad? The fact that he wrote a kind of apology at the beginning of the fourth day of story-telling leads one to believe that a fragment of the work had already circulated among readers. He speaks of his "envious depravers," such as have accused him of seeking to please the ladies, who were also overpleasing to him. He gladly admitted the truth of these charges.

The word *Decameron* was coined from the Greek words for "ten" and "days." Like the *Thousand and one Nights,* the hundred tales are set in a fictional frame which, in Boccaccio's case, however, had a historic foundation. The frightful plague which, brought from the Orient by traders and navigators, had decimated Europe, ravaged with special virulence in Florence, leaving fifty thousand dead. Boccaccio in his introductory narrative drew a realistic picture of the stricken city and the demoralization of the inhabitants. In the midst of this desolation seven discreet ladies of noble birth, between the ages of eighteen and twenty-eight, meet in the Church of Santa Maria Novella and decide to flee the city together and reside at one another's country houses. The young ladies are joined by three young gentlemen, Pamphilius, Philostratus, and Dioneus, who are of like mind; and, after electing Madame Pampinea queen of the company, all establish themselves in one of the charming country seats. As the most infallible diversion, they decide on story-telling, and devise a system by which each day, with the exception of Friday and Saturday, every member of the company is to tell a story. They carry out this scheme in good order, each day being presided over by a queen or king. The novels, were, then, deliberate "escape literature."

Critics contrast the scantily individualized ladies and gentlemen of the setting with the sturdy characers of Chaucer's Canterbury Pilgrims. Yet it may be said that the decorous figures and pastel shades of Boccaccio's garden background have the charm of a tapestry, and are artistically justified in that they serve all the better to set off the plasticity of the tales. These stories have infinite variety, ranging from buffoonery to heroic tragedy. A number expose the foibles of monks and nuns; others, reflecting the growing mercantilism, tell of pranks played on or by merchants; many are tales of intrigue by unfaithful wives or husbands; others, again, are stories of tragic love or magnanimous sacrifice.

The question of the sources of the tales has given rise to an extensive Boccaccio scholarship. Allowing for Henri Hauvette's estimate (*Boccace,* Paris, 1914) that nearly fifty stories are based on popular and local traditions — and indeed one meets in the tales with such historic characters as Giotto and Guido Cavalcanti — there remain at least fifty stories which were drawn from the literature of diverse peoples and

times. Beginning with the eighteenth-century critic Domenico Maria Manni, whose *Istoria del Decamerone* is the foundation for later research, the list of Italian, French, English, and German scholars who have been engaged in the work is an impressive one. The leading authority of the past century was Marcus Landau, whose discussion of the Oriental sources is particularly valuable. In English, A. C. Lee's *The Decameron; its Sources and Analogues* provides a concise and comprehensive guide. In the present article it is possible merely to indicate a few of the literary genealogies.

TWO of the "novels" were taken from Apuleius's *Golden Ass;* but none of the rest can be traced so simply. Among the remotest origins of some of the themes are two Indian anthologies, believed to be of Buddhistic origin: the *Pantschatantra* or *The Book of Parables of the Ancient Wise Men,* which was transmitted to European readers, via a Hebrew translation, through the Latin version by John of Capua; and *The Seven Wise Men,* originally Sanskrit, but extant in four Oriental languages and in a Greek version by means of which it may have reached the Occident. Dr. Landau linked with this source certain of the prankish tales, such as the second novel of the third day about the Queen of the Lombards and her stable-boy lover. Other oriental sources are the Indian anthology *Cukasaptati* or *Seventy Tales of a Parrot,* which may have contained the seed for some of the more boisterous stories of intrigue; and the strange story of *Barlaam and Josaphat,* attributed to the eighth-century John Damascenus, transmitted through the *Golden Legend.* Among the European tales which suggested themes were numerous French *fabliaux,* especially for the improper stories; the Italian collection *Cento Novelle Antiche,* retold from Greek and Roman tales; and the romance *L'Avventuroso Ciciliano* by Busone da Gubbio.

The literary descendants of the *Decameron* touch the modern reader more closely than its ancestors. Chaucer used the humorous theme of the sixth novel on the ninth day in the Reeve's Tale of the *Canterbury Tales,* and the magical transformation of a landscape, which occurs in the fifth novel of the tenth day, in his Franklin's Tale. Shakespeare drew on Boccaccio's version of an ancient tale of adventure (ninth novel of the second day) for *Cymbeline,* and on the strange story of Juliet of Narbona (ninth novel of the third day) for *All's Well that Ends Well.* Many of the stories appear in the verse narratives of Hans Sachs, the medieval German poet, and a large number were retold by La Fontaine. Of modern transformations, Keats's beautiful ballad "Isabella; or, the Pot of Basil," which retells the pathetic fate of Boccaccio's Lisabetta, is perhaps the best known.

The migration of narrative motifs is particularly striking for three famous tales of the *Decameron.* The story of Ghismonda, whose father Tancred has her lover slain and sends the youth's heart to his daughter

in a golden goblet, resembles the one of the Lady of Rossiglione whose jealous husband, after slaying her lover, has his heart cooked and gives it to his wife to eat — a tale which Boccaccio drew from an old Provençal biography of the troubadour Cabestang. A monograph by Clarence Sherwood traces the English appearances of the story. Three Middle-English versions preceded the translation in Painter's *Palace of Pleasure;* then it was turned into *Tancred and Gismunda,* the earliest extant English play based on an Italian novel. Dryden included the poem "Sigismonda and Guiscardo" in his *Translations from Boccace;* finally Mrs. Susannah Centlivre turned the tale into a poetic tragedy *The Cruel Gift,* which was acted in Drury Lane Theater in 1716.

The tale of the falcon of Federigo, who kills his darling bird as a repast for the beloved lady who honors him with an unexpected visit, has had many more vicissitudes. This theme which, according to Dr. Landau, is of Buddhistic origin, has wandered through literature down to our day. It has been traced from Hans Sachs to Lope de Vega, and to La Fontaine and other French writers. The German poet Friedrich von Hagedorn used it, and even Goethe thought of using it. Longfellow's "Falcon of Ser Federigo" in the *Tales of the Wayside Inn* and Tennyson's drama on the same theme are generally known. The story of patient Griselda, who submits to her husband's cruel tests of her fidelity, was translated into Latin by Petrarch, and appeared in numerous French epics, one of which Chaucer probably used for the Clerk of Oxenford's Tale, as well as the version of Petrarch, to whom he gives credit.

Boccacio's genius welded the hundred tales of such varied origin into one artistic whole. While the long poems of his early period and the scholarly Latin works of his later years interest only the student, the *Decameron* is alive today. Born in 1313 in Paris, the son of a Florentine merchant and an unknown French mother, Boccaccio devoted himself to writing in his youth. At the court of King Robert of Naples he absorbed French as well as Italian lore, and as the admirer of the noble-woman Maria d'Aquino, whom he called Fiametta, he learned the gallantry that he has so expertly described in his tales. Two other influences dominated his life: his friendship for Petrarch and his devotion to Dante. The Senate of Florence appointed him the first professor to expound the *Divine Comedy,* and to this task he gave his failing strength. He died two years later, on December 21, 1375. In the last, austerer period of his life he deplored the immorality of the tales in the *Decameron,* but hoped their readers would be indulgent, for "he was young when he wrote them . . ."

MARGARET MUNSTERBERG

The Old Stock Company

The Boston Museum and Other 19th-Century Theaters

By EDWARD W. MAMMEN

(Continued from the January, February, and March issues)

DURING his early apprenticeship[1] the average beginner advanced, not too surprisingly, from supers to utilities, from utilities to responsibles, and from there probably to walking gentlemen and ladies. These were the lines of basic training and testing. Next, the apprentice normally climbed either to juveniles or to a secondary rank in one of the other lines. Finally, with luck, the juvenile became a lead, the second low comedian, a first low comedian, and so on for the rest of the several businesses. A heavy who did not look too much like a rascal might also advance to leads. Starring was something that an actor, of whatever line, attempted on his own.

The change from utility to responsible utility meant, for men of the early period, chiefly an advance to somewhat longer roles. Women, on the other hand, showed their progress mostly by being cast more frequently. Their parts could no longer be counted on the fingers of one hand. Women of the middle period advanced in a similar way, and men, too, sometimes got more parts. In the late period, improvement was restricted largely to the importance of the character played. The next step, from responsible utility to walking gentleman, brought longer if less varied characterizations. More of the parts were now simply "straight." For the women of the early period, the step meant an even more welcome change. Any succeeding step signalized, of course, a definite movement toward more specialized work.

This rather generalized description may make it appear that advancement in a stock company was step-by-step, with sharp breaks between the types of work done succeeding seasons. Actually, such was not the case. The apprentice moved upward part-step by part-step, and the work of any one season was intimately connected with that of the season before and the season after. Training and testing and advancement were, so to speak, conjoined. For once the first year was past, apprentices were tested much more by being given parts in a line of business other than their own.

Sometimes this process of training, testing, and advancement went ahead smoothly. At other times the process was difficult, with the parts giving the impression that the actor was feeling his way. Particularly revealing is the fact that certain roles were kept from a preceding season while certain others were changed. The small production schedules of the late period and the few roles assigned to utility women limit evidence

on this point. Yet, of twenty beginners on which it is possible to gather data, fifteen, from all periods, in their second season both kept and changed roles from their first year. Sometimes the apprentice changed many more roles than he kept. Sometimes the proportions were reversed. In these cases, the advance, if any, was slight. In the third and fourth seasons all beginners who both changed and kept roles kept more roles than they changed. Probably this was so because they were now further along. Occasionally it is obvious that a weeding-out process was going on.

Apprentices of the first part of the early period presumably enjoyed benefits, but those entering toward the close of the period sometimes never experienced this sort of testing. Of nine beginners at the Boston Museum, four had one or more chances to play longer roles in this way, and three took the opportunity. Price, the general actor, tried a new comedy role; Madame Radinski, who was a failure in acting, rashly attempted the title-roles of *Clari* and *Lucille;* and Finn, who had his first benefit in his third season, tried Slasher in *Slasher and Crasher.* He must have been successful for he kept the part in his next season and added more comedy roles to his walking gentlemen and juveniles. As the apprentices grew older in the company, benefits of other actors gradually offered less and less help.[2] Changes in roles within the season became fewer,[3] and from the second season on almost none of the group entered a cast after the opening performance. Evidently, apprentices were shifted about only while they were in the lowest ranks.

On the basis of this discussion of seasons, there is strong temptation to say that the stock company offered a four-year course in acting. If the first year was one of elementary training and testing, the second season was that and a bit more. All the Boston Museum beginners advanced in their second seasons, either in number, length, or type of roles. Half of them were still doing no more than utility work, but the rest were at the very least being tried out in parts from other lines. The third season, however, cannot be characterized in any general terms. What happened at this time depended to a large extent on the individual. Some beginners advanced, others remained where they were; some were comparatively far along; others were doing barely more than they had done in their first year. Three-quarters of the group, however, now had a taste of something more than straight utility work. In the following season, only one apprentice was still confined to extra and short roles. Some were still utilities and some were still moving towards undetermined ends, but at the end of four years most of the beginners at the Boston Museum had either started towards or had attained definite types of work in the theater.

Yet one must generalize cautiously. Perhaps some longer time should be considered the stock company period of training. Kate Ryan played a few character or comedy roles during her fifth, sixth, and sev-

enth seasons, but only moved definitely towards this sort of work in her eighth year. Abbe, though his talent for character work was early recognized, did not get roles of any size till his seventh season. As for those who advanced more rapidly, their positions at the end of four years were still susceptible of improvement. Where, like Burrows, they could move only from the second rank of a line to the first, we can safely say that the period of training was over. But where beginners showed merely some concentration in a type of work, they obviously still had a year or so more of apprenticeship.

For examples, it might be well to turn to actors outside the group of beginners here studied. John Mason, long a popular leading man, one can follow almost up to that high estate. He had begun as a utility in Philadelphia in 1878, along with Otis Skinner. In 1879 he went to the Boston Museum as a walking gentleman, and as was usual for this line, also played a few parts of the juvenile and fop types. The following year he continued as a walking gentleman but played more juveniles and at least one lead in a farce. The next year he was probably a juvenile lead, doing Cassio and Kyrle Daly in *The Colleen Bawn*. He continued this type of role in his fifth season and also assumed some leads, such as David Garrick. Mason now needed only the retirement of the leading man to step into his roles. (This leading man did not retire and Mason left. Later he returned as a full-fledged leading man.)

A very special case was that of the child prodigy, Adelaide Phillips. Miss Phillips later became a well-known operatic contralto and was a featured soloist at Boston's National Peace Jubilee of 1869, that monstrous four-day musical festival with its 1100 musicians, 8931 choristers, and the Anvil Chorus rendered by 100 members of the Fire Department. Miss Phillips, at the age of nine or ten, played very young girls and boys and starred in show-off pieces like *The Five Mowbrays* (also known as *The Four Mowbrays* and *Old and Young*). In these, like the Shirley Temple of our own day, she sang, danced, and did imitations or short character sketches. She continued to play in these atrocities for her first four years and bade farewell to them in her fifth year with a quick-change piece which required a more mature actress. Meanwhile she had been adding pages, more mature singing roles like Leoda in *Clari*, fairy queens, and even servants to her repertoire. In her sixth season she left young boys' roles, still kept her pages and her singing roles, but went on to comedy maids, young girls, and some older boys; and in her seventh season her work was confined almost entirely to walking ladies and roles of the juvenile sort. Later, leading roles might have been available to her, but at this time a kind benefaction from Jenny Lind made a study of voice and her operatic career possible.

Grace Atwell may serve for a last example. Fittingly enough, Miss Atwell was to become a leading player in the newer type of stock com-

pany that would soon spring up to take the place of the old. She probably started as an extra sometime during the 1886-7 season and played her first role on April 16th, the short one of the maid in W. S. Gilbert's *Sweethearts*. She next did an extra role in *Oliver Twist* on April 23rd and then the probably short part of Mlle Gillette no. 1 in *A Parisian Romance* for sixteen performances beginning April 25th. There were no more parts for Miss Atwell that season. And in the fall it was a full month before she again played a role.

The Number and Conditions of Rehearsals

THE stock company school of acting was essentially a school of experience. Yet it sometimes did hold classes for beginners. One theater gave instruction in fencing. Another had a teacher of dancing, walking, and grace. A third offered lessons in both fencing and dancing with separate instructors for each.[4] According to T. Allston Brown, who is not always reliable, all stock company ballet masters of the fifties held classes for an hour a day, and devoted three days a week to the young men of the company and three to the young women.[5] The Boston Museum may possibly have offered instruction of this sort till the mid-sixties, but almost certainly had given it up by the seventies.

Formal schooling in the stock company never went beyond these techniques. Whatever instruction or help in acting was offered came informally during the regular stock company rehearsals or while the actors were learning their parts.

The pre-season rehearsal period at a stock theater was extremely short. Usually, the management called the actors together by a newspaper advertisement similar to the following: "The Ladies and Gentlemen engaged for the ensuing Dramatic Season at the Boston Museum are requested to meet at the Museum, on Friday, 3d inst., at 10 o'clock A.M., preparatory to the opening on Monday next. W. H. Smith, Stage manager."[6] From 1848, when we find the first "company call" for the Boston Museum, till 1874, the actors were summoned only for the Thursday or Friday preceding a Monday opening.[7] During this time the early programs were always given over to favorites such as *The Belle's Stratagem* or *Town and Country*. Other theaters followed similar practices,[8] so we may infer that well into the middle period revivals had no more than two or three rehearsals at the beginning of a year. In mid-season, a play well-known to the older actors sometimes had but a single run-through before performance.

New plays, naturally, required more attention. In the late eighteenth century they were probably rehearsed about a week. The two weeks' period that Sheridan devoted to the Bath production of his *School for*

Scandal was considered exceptional. Dunlap in 1798 gave four days and possibly five rehearsals to his *Andre,* but this was not enough, apparently, for the performance was imperfect. A week's rehearsal was probably the practice through much of the nineteenth century. Macready seems to have spent that amount of time on *The Blot in the 'Scutcheon* in 1843, and the Boston Museum used a similar period as late as 1871.[9] As extreme exceptions, there is at least one reference to twenty rehearsals for a new play, and another to two rehearsals. But both these references take the form of bitter protests. According to the theater rules, incidentally, an actor could be fined if he was imperfect at performance after two rehearsals. New afterpieces seem to have been prepared in from three to five days.

In the seventies and eighties rehearsal periods gradually lengthened. The 1875 company at the Boston Museum was called for the Wednesday preceding the Monday opening. From 1879 on, whenever old plays were to begin the season, the actors had to report about a week before the first performance.[10] Revivals of standard plays during the year had from one to four rehearsals.[11]

For new plays Daly used over a week and a half in 1873, and up to two weeks in 1879. By the eighties, the Boston Museum had also adopted this policy. Long runs now sometimes permitted even more time for polishing. During the last two months of the run of *Harbor Lights* at the Museum in 1886, *Held by the Enemy* was rehearsed eighteen times. The stock company, however, never seems to have approached the modern practice of rehearsing plays for four weeks.

Nor were single rehearsals generally as long as those of today. This was probably the inevitable result of rehearsing while playing. Kean might drive an early English company almost to distraction by requiring six-hour rehearsals during a typical starring engagement. Much later, the Boston Museum might take the same amount of time for dress rehearsals.[12] Daly upon occasion might keep his company for eight hours. But these were probably exceptions. Companies usually spent from two to four hours at a time on a full-length play, and perhaps an hour on an afterpiece. Booth, because his versions of Shakespeare were heavily cut, and because he gave only the cues of his own speeches, could do two or three plays in four hours.

Actors did not have much more than the actual rehearsal period for individual study. As late as 1880 at the Boston Museum they might know a week's business only on the preceding Friday.[13] In badly regulated houses they sometimes did not learn what their parts were till the first rehearsal. They saw copies of new dramas perhaps a week or two before the first rehearsal, but when the play belonged to a visiting star, his part, to help prevent pirating, was only cued in. With such a short time allowed for rehearsal, actors and beginners alike had to be "quick studies."

BOSTON MUSEUM

ACTING MANAGER..... Mr. R. M. FIELD

Immense Hit!

Second Week of the Great Play

EVERY EVENING

EXCEPT SATURDAY: ALSO, ON

Wednesday and Saturday Afternoons,

Dion Boucicault's Drama, in 4 acts, entitled

AFTER DARK

OR, LONDON BY NIGHT,

(Derived from a melo-drama by Messrs D'Ennery and Grange).

☞ This Great Play ran ELEVEN WEEKS to crowded audiences at Niblo's, New York. ☜

Entirely New Scenery by.....Messrs Gaspar I Maeder and Richard Farren
Machinery and Novel Mechanical Effects, by.....Mr Warren Marden
Furniture and Appointments, by .....Mr J. Carson
Original Music, under the direction of.....Mr F. Von Olker

Special Attraction from the Howard Athenæum engaged for the Bridge and Concert Saloon Scenes, and the Great Railroad Scene presented with Entirely New and Thrilling Effects.

CAST OF CHARACTERS.

Old Tom.....Mr Charles Barron
Chandos Bellingham, a man about town .....F. Hardenbergh
Dicey Morris, a Gambling House Keeper.....R F. McClannin
Sir George Medhurst.....H. S. Murdoch
Gordon Chumley; Captain of Dragoons..... J. A. Smith
Area Jack, a night bird.....J. H. Ring
Saucy Sam, a newsboy .....Miss Ada Gilman
Crumpets .....Mr C. L. Farwell
Marker..... ....J. W. Norris
Jem and Josey, of the Elysium Music Hall.....Masters Tommy & Charley
Eliza, Lady Medhurst.....Miss Annie Clarke
Rose Egerton.....Miss Louisa Meyers
Police, Servants, Railway Passengers, Beggars, Thieves, Gamblers, &c.

ACT I.

Scene 1—EXTERIOR OF VICTORIA RAILWAY STATION, London Scene 2—GARRET INTERIOR—The Fugitive. Scene 3—GAMBLING HOUSE INTERIOR—Temptation. Scene 4—EXTERIOR OF GAMBLING HOUSE—Parting vows. Scene 5—THE STRAND, NEAR TEMPLE BAR Old Tom's history. Scene 6—STREET NEAR BLACKFRIAR'S BRIDGE—with view of the River and St. Pauls by moonlight. The Outcasts of London. A musical amateur. "Dandy Pat,"—song by Miss Ada Gilman.

Song and Dance by the inimitable..... .....HARRY BLOODGOOD

Part of a Program, from the Brown Dramatic Collection

In certain respects, stock company rehearsals differed only slightly from modern theater practice. They usually took place on the stage, but if several rehearsals were to be held at the same time, the lobby, the green room, or other convenient parts of the theater building might be used. The stage manager was in charge. His desk was at stage left (the O.P. or "opposite prompt" side). At stage right (the P.S. or "prompt side") sat the prompter, ready to cue the actors or take the rehearsal if the manager were called away. Occasionally, too, the author attended in order to make suggestions. Rehearsals might be called for a single act, two acts or the whole of a play, for a quick run-through, for special scenes which needed extra work or re-arrangement, or, after the first performance, for cutting. They might also be split up into rehearsals for chorus, principals, music, or any combination of these.

One difference from modern rehearsal conditions arose from the fact that the stock company stage manager did not take complete charge of the theater's productions. When a star was to visit the company, he usually sent his own stage manager on ahead. William Seymour, at the Museum from 1879 to 1888, had earlier traveled in this way for Lawrence Barrett. The star's representative directed all plays for the engagement, whether they were in the regular repertory or not, and the star himself attended to the final rehearsals. So, when a play was extremely popular, an apprentice might rehearse it not only under the local manager but also under several other directors. Again, the stage manager left the supers largely to the care of the super-captain. This captain might be the prompter, one of the lesser actors of the company, or even the stage-door keeper. Supers — and therefore, many beginners — were sometimes not rehearsed at all and got their business just before and during the performance.[14] Undoubtedly, this separation in direction from the rest of the company and the lack of rehearsals contributed toward the unfortunate impression frequently made by extras in stock company productions.[15] In the late period, however, supers seem to have been rehearsed by the stage manager both at the Boston Museum and Daly's.[16]

Another difference was that at times a stock company rehearsal bore much less resemblance to an actual performance than a modern rehearsal. In the very early years, the more experienced actors were presumed to know many of their parts and could absent themselves from certain rehearsals. Sometimes these absences were expressly allowed in contracts. By the thirties, however, theater regulations probably required the attendance of all actors, and only the traveling star missed any of the rehearsals. Perhaps only a Booth would take the chance of no rehearsal at all. Sometime in the mid-eighties he wrote the stage manager of the Boston Museum: "Tell Mr. Mason (?) that if he requires a rehearsal of our fight he can have it during the entre acte — I'll risk the rest of the business."[17] Apprentices found the attempt to learn a part

with a skeleton cast very troublesome. They also disliked another practice that persisted much longer. Well into the seventies, though perhaps only in old plays, actors merely mumbled their long speeches or cut the greater part of them. Only the cue was given with full voice.[18]

Till late in the century, the stock company held no dress rehearsals. These were "unknown" in 1859. Even in the mid-seventies the Arch did not attempt any complete production of a play before the first performance. Other Philadelphia theaters began to hold dress rehearsals occasionally in the late seventies. About this time Daly's, the Boston Museum, and Booth in his New York Theater held them regularly. Also, when rehearsal periods were short, there were few or no rehearsals without books. Though the actors had to be "quick studies," they could not possibly have known their lines much before performance. The company that brought out *Fashion* in 1845 used books constantly the day before the opening. Three years later, Watkins was astonished when Forrest required everyone to be "perfect" at rehearsal. As late as 1873 the careful Daly allowed actors to use books till the last rehearsal. Curiously, the "quick study" idea carried over into the late period when actors had more time to prepare parts. In 1887 at the Boston Museum no books were allowed for the fifth of twelve rehearsals of a long play and for the third of seven rehearsals of a short play.[19] At least by 1889, Daly permitted no books after "perfect rehearsal" was called, and in a play of 1898 this call came six days before performance. Thus, paradoxically, stock company actors of the late period must sometimes have had more "perfect" rehearsals of a play than actors today.

The Learning of Roles: Early Period

IN learning his roles, the apprentice of the early period received help from a variety of sources. One source of help was the play itself. The lines of all plays contain hints as to how parts are to be acted. Sir Peter Teazle's "Plagues and tortures! can't I make her angry either!" suggests mood and character as surely as Hamlet's "Do you see yonder cloud that's almost in shape of a camel?" suggests a bit of business.

Up to about 1830 these clues were almost the only assistance that a playwright or a published text provided.[20] Stage directions were few and indefinite. Characters sometimes entered from the right (R) or left (L) in the stage directions, but more often they merely "entered." Texts gave little movement or business. Only occasionally did they show the mood of a speech with a "pensive" or a "melancholy." Farces, of course, had their business clearly outlined.

Plays sometimes had slightly more stage directions in the thirties. Another change was that entrances, exits, and stage positions began to

be definitely placed. A character now sometimes entered at R2dE (right second entrance), for example, or L.U.E. (left upper entrance). In the forties texts first began to show a considerable increase in the number of stage directions.[21] The popularity of plays of violent action, the work of such an actor-manager as Boucicault, and the playwright's drive toward control of the acting rights of his property may all have contributed to this growth. Whatever the cause, directions like the following began to appear more regularly: "Enter Ellen, hurriedly, with a book in her hand"; "Music. Cynthia enters exhausted, pale, her hair dishevelled, her clothes torn and in disorder"; "As she is going, High returns, she suddenly stops and listens. The Wolf holding her by the arm, as if to urge her away"; "Zachariah Stebbins enters in a suit of clothes every way too large for him. His style is pert — he walks in with his hat on examining everything — he has a bundle." This increase in stage directions continued in the fifties. Directions might still be indefinite, but by the close of the early period probably only a small number of plays carried but a few directions and a fairly large proportion tended to have many.[22]

The stage manager was a second source of help to the beginner in learning roles. Indeed, we should normally expect him to be the chief source. The stage manager staged the plays and presumably told the utilities how he wanted things done. Yet the few reports we have of him suggest that he helped very little. One actor mentions being told to bolt off the stage, not to steal off. Another, describing a single rehearsal, has the stage manager arranging tableaux, and the prompter telling actors "when, and how, and where to move." Coleman recalls that in English theaters of the mid-fifties he was simply told what his crosses were to be. This modicum of information was accompanied by the warning to give stars the center of the stage and to keep an eye on them.[23]

Prompt-books in general support this testimony and amplify it.[24] They show that the stage manager was careful about one thing only, places of entrance and exit. When the place was not indicated, he usually marked it, putting down R., perhaps, or R2dE.[25] Sometimes, toward the close of the period he went so far as to draw simple, rough charts to indicate groupings.[26] He frequently made no other notations, however, even when the amount of movement in a play was very slight. When there were many directions, he might show his dependence on these by merely underlining them. In nearly one hundred and fifty prompt-books from the Boston Museum, the proportion of those which show no change in a text's directions to those which do is over two to one.

The stage manager's changes and additions were usually few in number and simple in character. Some were merely the traditional "cross before exit," to "prevent the feeble anti-climax of a dreary and meaningless walk across the stage when the last word of interest has

been spoken."[27] Other notations sprang quite obviously from the lines of the play. In Buckstone's *Flowers of the Forest,* where a character says: "Silence . . . how dare you laugh," the stage manager wrote: "Countryman laughs." Transferring the action from one side of the stage to the other was another common change. This, of course, may have been due only to the kinds of sets available at the theater.

A few of the changes were somewhat more important. Movement might be altered to make it fit the sense of the lines better. In Moore's *The Gamester* the text had Mrs. Beverley and Charlotte discovered sitting at the query, "No news of Lawson yet?" But the stage manager of the Boston Museum had one character enter to the other on the question. The stage manager might also give one actor a cross to prepare for the entrance of another; might delay the entrance of an actress to permit her to come on with a joking speech; or might insert a cross to center for a leading character at a dramatic moment. Business might be made more definite. To a text's: "They laugh at him" a stage manager added: "Very heartily."

The stage manager was not above occasionally adding a word, a line, or a speech. His much more frequent practice, however, was to cut, or even slash, the author's text. A double bill can be extremely long, as the modern movie-goer well knows, and evidently the stage manager wanted to ring down the curtain before midnight.

A third source of help for the beginner was the visiting star. The amount of assistance he gave to members of the stock company cannot be determined, for it was largely a matter of chance. If we are to discover what such help might be like, we must go beyond the early years and into the middle and late periods for illustrations. One actress recalled occasions when John Wilkes Booth carefully arranged robes; when Murdoch criticized volume of voice; when Davenport suggested tricks of business for applause; when Jefferson helped with make-up; and when Barrett probed her concept of a character. Boucicault gave meticulous directions about business and continually sought to improve it.[28] Mansfield acted out all the parts. Edwin Booth, at various times and places, offered assistance in techniques of coughing and walking, cautioned about readings or gave new ones, and carefully explained the reason for the staging of a scene.[29] Grouped together, these bits of help seem impressive. Yet we must remember that they are bits, and gleaned from many years and many rehearsals.

The older actors of the company constituted a fourth source of help. As in the case of stars, we can never know how much assistance was actually given. There may have been very little. Help might range from advice on make-up to comments on the reading of lines, from warnings against always carrying a handkerchief on the stage to the passing on of traditional business. "Remember, this man is a nuisance," said the

great William Warren to young Frank Carlos after a scene in *Masks and Faces,* "and you are to snub him and treat him with disrespect."[30]

These four — text, stage manager, star, and older actors — appear to be the only sources of help the apprentice had for learning his first roles in the stock company.[31] His later parts he could master to a considerable extent without their help. That is to say, he could get the movement, business, and readings of these roles merely through having seen them rehearsed and performed so often. Watching from the wings was a common practice, and the stagings of many plays were probably both simple and traditional and, therefore, easy to learn. A later reviewer objected to the amount of movement in "modern" versions of the old comedies, and Fanny Kemble speaks of the "common business" of *Venice Preserved.* Actors enjoyed a certain amount of freedom, too, in playing their roles and probably had to be careful only about their general position on the stage and their places of entrance and exit. Davidge states that "with established actors . . . the business they may find disposed to adopt is generally acceded to by the stage manager."[32] Since the active assistance given apprentices was generally limited or haphazard, we may even conjecture that, of the several ways in which roles and acting might be learned during the early period, the most important was this watching of rehearsal and performance.

The Learning of Roles: Middle and Late Periods

IN the middle and late periods, this rather passive method of learning roles must gradually have lost some of its importance. The apprentice might still be able to take a part in an emergency merely because he had watched from the wings. But as production schedules declined and older plays dropped from the repertory, the beginner had less chance to see his future roles played. He was still helped by stars and older actors, of course, but for a while he probably looked chiefly to the text for help in studying his roles.

Plays continued to carry more and more stage directions. The only type of stage direction to decline was the italicization of words for emphasis.[33] In the sixties, probably no play had only a few directions, and the majority tended to have many. By the seventies, indefiniteness as to movement had disappeared. Descriptive phrases similar to those noted before dotted the pages: "Putting down his glass, and starting"; "Agitated"; "With animation"; "Rubbing his hands"; "Sheepishly"; "In a swaggering and patronizing way." Business was sometimes specified down to the last detail. In *Agatha,* one of the last plays given at the Boston Museum, an actress was directed to speak: "Over her shoulder as she goes toward terrace." Descriptions of characters occurred more

frequently: "A gallant young fellow"; "Aged 45, but looks older"; "A cross between the usual Byronic type of poet and Oscar Wylde (*sic*). A lanky youth with spectacles, long hair, and his clothes too small for him." Playwrights even became interested in fine points of direction. "From this, very hurried," says Boucicault in 1868 in a scene from *After Dark*. Bronson Howard called for a good picking up of cues in the climax scenes of *Saratoga,* and said that the general movement should be continued with energy till the fall of the curtain. Sims and Pettitt, once well-known writers of melodrama, requested in *In the Ranks* that a scene of plotting an escape be played down so that it would not interfere with a following scene for the hero.

During the middle period, however, the stage manager slowly became a more important figure. According to actors, some managers still clung fairly closely to the text, made no suggestions about characterization, and gave only a general idea of exits, entrances, and positions. The old injunction to give the star the center of the stage and to keep out of his way could still be heard. Other managers, however, took "particular care in the reading of lines,"[34] or criticized diction and grace. "Now, my boy, I will show you how to walk,"[35] was what one startled youngster heard at the end of his first rehearsal. Soon after Daly began his stage managing, in 1869, if not immediately, he must have developed his technique of elucidating the full meaning of the text, making all characters visible and comprehensible, showing every actor just how to move, to speak, to look, always establishing a reason for what he wanted done, and giving the impression that, if he could, he would even have directed his actors' thoughts.

The prompt-books of the Boston Museum give us more details of the stage manager's emergence.[36] Some prompt-books were no different from those of the early period. Changes from the text were few, and either obvious or traditional in character. Older plays, particularly, had few notations and were evidently given much as they had been in previous years. But the stage manager was becoming more careful about positions throughout the entire play. Most prompt-books now carried at least some charts, the number of diagrams increased, and the charts began to show depth, definite places for all supers, and then action.[37] Even if charts were not used, a stage manager might keep the positions of the actors in mind by making notations on every page. The manager also started to treat plays more freely. At least half the Boston Museum prompt-books (instead of a third, as in the early period) showed real changes from the text's directions. The changes, moreover, now might be more than a few in number.

At times the budding director merely built upon a suggestion in the text. In Selby's *Mysterious Stranger* Crequet is supposed to take Satan's hat with the tips of his fingers, but a prompt-book added to the

effect by having Crequet cover his hands with his coat-tails before receiving the dread hat and cane. Taylor's *Still Waters Run Deep* has a scene which needs as much suspense as can be worked into it and here the business of "taking out cigar case" was changed to "with great care selects cigar." At other times the stage manager substituted directions which were quite his own. In Jerrold's *Ambrose Gwinnett* a police officer who comes to separate Ambrose and Lucy merely nods to the hero. At the Boston Museum, however, the officer got to the right of Ambrose and touched him. Some of these changes were part of the growth toward naturalness in acting. A character who would otherwise sit motionless during a scene was given work to do. Another was directed to fall into a chair upon hearing startling news rather than to drop to the knees.

These additions and substitutions might involve more than a bit of business or movement. Fitzball, in *Azael the Prodigal,* used a city girl, Nefte, to lure the young hero from the paternal tent. After the first meeting of the two, the playwright has Azael lost in thought. But the stage manager chose to avoid subtlety: "Reuben with ceremony bows Amenophas out R. H. and turns to speak to Azael when he sees him handing Nefte out L. Azael as she goes kissing her hand rapturously while Nefte smiles as if pleased with the homage. Reuben is angry. Jephthale jealous." There might even be an attempt to create a more definite character. Hannah, in *Who Killed Cock Robin,* was given a "master gesture": "Hannah carries a broom all through the piece. Sometimes she brushes away imaginary dust, etc., generally keeps broom under one arm, and constantly strikes people with it as she turns around." When a character asks Hannah to announce him as a bird of ill omen, and she questions, "A bird?," the prompt-book has her *sing* the query. Towards the end, moreover, the following lines and business were added for this redoubtable creature: "Tinkle is about to swing Hannah round much as Jack did him, but changes his mind and lifts her up — carries her carefully, tray and all, to chair R. and sits her in it. Hannah says coolly, 'Thank you, sir.' "

Fine points of direction were also considered. A prompt-book for Howard's *Saratoga* carefully related movements to single words of the text. This may or may not be an example of timing, but surely that element is present in a notation to Boucicault's *After Dark.* When Tom says, "I'll — I'll give up drink. I mean I'll try," the reading for this line is carefully given as: "Quite a pause of determination. Then relaxes to the line following."

The stage manager was obviously trying to build a climactic suspense for the final scene of Taylor and Reade's *Two Loves and a Life.* Here, Ruth has it in her power to save Gervase's life but cannot decide whether to do so or not. According to the text, Gervase stands with his head buried in his hands. As the executioner touches him, Ruth screams

and darts to the foot of the scaffold. The prompt-book, however, changed this to: "At signal from Lieut. soldiers approach and touch Gervase, who bows and approaches scaffold supporting Anne whose head is on his shoulder. He kisses her, places her in a woman's arms and leaps on scaffold. The executioner is about to place bandage on his eyes when Ruth screams — 'A reprieve.' " Such examples are rare, but they point to a concept of stage managership far different from that of the early period.

In the late period, when a stock company's season was devoted more and more to new plays, the stage manager became almost a director.[38] Sometimes, as in the case of Daly or Herne, he was truly one. When William Seymour came to the Boston Museum in 1879, he brought "some advanced changes in stage management" which combined the "best of the old and the best of the new."[39] This "best of the new" was probably care about characterization and a tendency to give directions about almost everything.

In this period the proportion of Boston Museum prompt-books which show changes from the text's directions rose to two-thirds. Only older favorites, such as *The Wife,* could escape the manager's pencil. Sometimes not even these were safe. Saucy Lucy of *The Rivals,* trying to hide her mistress's romances, had formerly scuttled off-stage, but now she was made to back off.

The manager still dealt in his usual matters, of course, but he probably exercised a more careful control over his actors. "Ad lib!" was Seymour's astonished comment in a prompt-book, when he discovered that the Boston Museum allowed a scene between Lydia Languish and Julia to be played either sitting or standing, as the actresses chose. This carefulness is particularly well illustrated in the directions for the will scene in Bulwer-Lytton's *Money:* "Lady Fr(anklin) enters with Clara who stand L. of Georgina, for whom Blount has brought chair forward. Graves hands Lady F. a chair. Sharp takes his chair down in extreme L. corner with his back almost to aud(ience). All sit (except Clara). A slight pause when Evelyn brings chair for Clara. When she is seated, Sharp speaks — and not before."

New types of notations made their appearance. The stage manager began to jot down statements about characterization. "John should be played in a foppish affected manner," was one comment in a copy of *The Heir-at-Law.* Where earlier prompt-books had given only the business or movement, they might now also state the reason for the action. An 1862 stage manager of Suter and Lacy's *Angel of Midnight* had a character fail in his attempt to pick up a dropped bill of sale. But an 1879 stage manager, while retaining the business, added: "Owing to enormous stomach." And in the camera scene of Boucicault's *Colleen Bawn,* where Scudder "withdraws slide, turns and sees Paul," the prompt is careful to state: "Who in his anxiety has advanced and is looking in apparatus."

Whether the stage manager had a unified concept of the play and kept his actors within its bounds, we cannot be sure. Ross, a beginner at the Boston Museum, says this was done only partially.[40] On the other hand, Seymour while reading plays assigned what he called a "motto" to each. The motto he selected for *My Son* was "an ill-favored thing, sir, but mine own." Seymour, of course, may not have translated his mottoes into action. But, like other stage managers of the late period, he was no mere place-giver or follower-of-texts. He was clearly a creative force and probably the dominant factor in teaching the young apprentice how to play his parts.[41]

Notes

1. In studying the experience of the beginners after their first year the theatrical season (from August or September to June or July), rather than a calendar year depending on the first appearance in a role, has been employed as the basic unit. This is because hiring was usually done by the theatrical season and for a type or types of work for the season.

The second season is defined as follows: when a beginner started at the opening of a season or at any time before January, the second is the season beginning the following fall; when a beginner started between January 1st and the close of a season and worked busily and regularly, the second season is the one beginning in the fall of the same year; and when a beginner started between January 1st and the close of a season but had only a few roles or seemed to be acting irregularly, the second season is the one beginning in the fall of the following year. This definition involves some overlapping or omissions of roles for several of the actors, but it seems to be the best working definition for moving from a discussion of the first year of regular acting to a treatment of the following seasons.

2. In their second season, four had most of their longest roles on the benefit days of other actors; in their third season, two had most and three had some; and in their fourth season, most beginners had only a few of their longest roles on these days.

3. Thirteen beginners, or almost half the group made such changes in the first year; nine, or over a third, in the second season; seven, or a third, in the third season; and five, or less than a third, in the fourth season.

4. Drew, *My Years on the Stage*, pp. 9, 10; Ranous, *Diary of a Daly Debutante*, p. 8; Talk by W. Seymour reported in the *Boston Sunday Globe*, February 5, 1933.

5. *A History of the New York Stage*, vol. I, p. 391.

6. *Boston Evening Transcript*, August 2, 1855.

7. *Ibid.*, August 8, 1848; August 9, 1849; August 1, 1860; notes in *Boston Daily Advertiser*, August 7, 1865; August 7, 1866; August 7, 1871; August 19, 1874.

8. In the *Boston Evening Transcript*, calls for the Boston Theatre and Howard Athenæum Companies, August 11, 12, 1847; for the Academy of Music Company, July 27, 1860; for the Howard Athenæum Company, August 6, 1870.

9. Letter of F. C. Griffith to the author.

10. *Boston Daily Advertiser*, August 17, 1875; *Boston Evening Transcript*, August 20, 1877, August 13, 1879.

11. Stage Manager's *Record*, Boston Museum, September 28 — October 28, 1882, August 28, 1880.

12. Stage Manager's *Record*, Boston Museum, variously in the years 1880, 1, 2, 7; letter of R. M. Field to W. Seymour, September 13, 1861.

13. *Rules and Regulations*, 1880.

14. Oliver, "Four Months on the Stage." *Atlantic Monthly*, vol. 21, p. 231, February, 1868.

15. Dividge, *op. cit.*, p. 224; "The Super." *All the Year Round*, vol. 27, pp. 441–2, April 6, 1872; *Saturday Evening Gazette* letter of December 19, 1857.

16. Boston Museum and Daly records; Ranous, *op. cit.*, p. 44; interview with Blanche Ring.

17. Letter to W. Seymour, probably 1884 or 1885.

18. Coleman, *Memoirs of Samuel Phelps*, p. 44, (England, about 1823); Oliver, *op. cit.*, p. 227 (1868); Logan, *Before the Footlights and Behind the Scenes*, p. 74 (1870); Skinner, *op. cit.*, p. 123 (late seventies).

19. Stage Manager's *Record*, February 4, 18, 1887.

20. Conclusions for the entire early period are based upon about 140 plays published variously in New York, London, Boston, and Philadelphia. About 10 are from the period up to 1819, 20 from the twenties, 20 from the thirties, 40 from the forties, and 50 from the fifties. Plays were classified according to date of publication, or, when no date was given, according to the dates of the casts mentioned if these fell within a single decade, and were close to the date of first performance. Plays written much earlier were sometimes included in a given decade to show publication habits of the period.

21. Of 19 plays of the 1830's most had only a very few directions as to movement, 5 achieved a fair number occasionally, only one had a fair number throughout, and only farces ever had more than a fair number of business directions. Of 37 plays of the 1840's, however, 13 had only a few or very few movement directions, 7 achieved a fair number occasionally, 7 had a fair number throughout, and 10 at times had many directions as to movement, though these were sometimes indefinite.

22. Of 52 plays of the 1850's, all but five had at times more than a few stage directions, three had many throughout, and seventeen occasionally achieved many.

23. Coleman, *Fifty Years of an Actor's Life*, vol. I, pp. 146–7.

24. Conclusions are based upon 160 prompt books, 144 from the Boston Museum and sixteen from other theaters. The Boston Museum prompt books cover the period 1843–59 when the post of stage manager was held by W. H. Sedley-Smith, and the post of prompter, successively, by J. W. Thoman, J. P. Price, and J. H. Ring. Those from other theaters include prompt books from 1827 or possibly before this date to 1859. These were prepared at the Tremont Theatre, Boston; the Bowery Theatre, New York; Wallack's; the Baltimore Museum; the Walnut, Chestnut, and several unidentified Philadelphia theaters; Brougham's Lyceum; the Memphis Gaiety; or at unknown theaters. Some of the prompt books were used by Fanny Fitz Farren, the Davenport-Wallack Company, E. L. Davenport, John Gilbert, W. H. Chippendale, and J. E. Murdoch.

25. Jones, *Old Job and Jacob Gray* (Boston Museum prompt book); Slous, *The Templar* (Davenport-Wallack Company). Hereafter all prompt books not otherwise identified are Boston Museum prompt books.

26. Eleven of the prompt books use charts: seven from the Boston Museum and four from other theaters. Two are from the 1840's and the rest from between 1855 and 1860. There are usually only a few charts: circles or names in a straight line. They may, of course, indicate groupings roughly. They are prompt books for *Anne Blake, The Forest Keeper, Katherine and Petruchio, London Assurance, Money, Promissory Note, Tortesa the Usurer, West End*, and *Wives as They Were*.

27. Oliver, *op. cit.*, p. 227; Planche, *The Jacobite*, p. 31.

28. Walsh, *Career of Dion Boucicault*, p. 59, has a description of Boucicault directing his wife: "Can't you rise slowly from your chair, giving the audience the idea that you are still under the influence of the narcotic? Grasp the corner of the table, so, and, as if fearing to fall, you still retain your hold on the table until your left knee touches the ground; then is the time to seize Mr. Ralston's right hand with your left, so, and you turn gently round and fall in the centre at his feet."

29. In the order given above, these bits of help are mentioned in: Ryan, *op. cit.*, p. 181; Pitou, *Masters of the Show*, p. 60; Ryan, *op. cit.*, pp. 182–3; Skinner, *op. cit.*, p. 97; Goodale, *op. cit.*, pp. 83–4.

30. *Boston Daily Globe*, August 23, 1931.

31. A beginner could have learned some first roles from a teacher of elocution, but probably lessons were largely concerned with the great roles of the day.

32. *Op. cit.*, p. 170.

33. This italicization has disappeared in literature generally.

34. Sargent, "Preparation of the Stage Neophyte." *New York Dramatic Mirror*, vol. LXVI, p. 5, July 19, 1911.

35. Sargent, *op. cit.*, p. 5.

36. Conclusions are based upon 62 prompt books, 50 from the Boston Museum and twelve from other theaters. The Boston Museum prompt-books cover the years 1860–78, when the post of stage manager was held till 1864 by E. F. Keach, for almost all the rest of the period by F. Williams, and for short terms by T. Grahame and H. F. Daly. The post of prompter during these years was held successively by J. Crouta, R. M. Eberle, F. Williams, and J. R. Pitman.

37. Thirty-four of the fifty Boston Museum prompt books used charts. Seven of the twelve from other theaters used them, and an eighth used symbols continually.

38. Conclusions are based upon 48 prompt-books, 43 from the Boston Museum and 5 from other theaters. The Boston Museum prompt-books cover the years 1879–92, when the post of stage manager was held for the better part of the first nine years by William Seymour, and for short terms by I. Robertson, H. M. Pitt, K. Lee, and E. E. Rose and when single plays sometimes had special directors. The prompter was J. R. Pitman. The other prompt-books are from the years 1885–92 and are from Daly's, the Lyceum, or unknown theaters.

39. Seymour had grown up in the theater. At the age of ten he wrote short plays quite in the manner of 1865. Stage positions are marked down to the last Exeunt U. C. The quotation is from Ryan, *op. cit.*, p. 207.

40. *New York Herald-Tribune*, April 4, 1937. The statement should be considered in the light of the fact that Ross worked under a poor stage manager (as shown by the criticisms of the Boston Museum while Ross was there) and that he ascribes the newer type of directions to Sothern.

41. Leverton's thesis (*op. cit.*, p. 66) is that from 1850 to 1900, "The playwright was the main source of stage direction . . . the stage manager . . . contributed nothing of his own but saw to it that the specifications of the author were carried out by the actors and the stagehands." Leverton does make liberal use of quotations from texts to show the influence of playwrights. But since he produces no evidence to prove that the stage manager never changed texts, and since the evidence to the contrary presented here is also rather liberal, the thesis of these pages, that the stage manager first followed and then slowly broke away from the playwright's directions would seem to be more justifiable. It need hardly be mentioned that a common modern concept of direction is that a director should almost entirely disregard the playwright's directions. One would expect this concept to have developed gradually rather than cataclysmically.

Exhibitions in the Print Department

Portraits and Head Studies by Alphonse Legros

THE exhibitions selected from the Albert H. Wiggin Collection in the past few years in this Library have proved that the graphic arts are not a limited field, as is often thought by many who otherwise have a definite knowledge of the various art forms. On the contrary, these exhibitions have shown that the scope of prints is extraordinarily broad; and that they have interest not only for the connoisseur, but also for an ever growing public which had hitherto little interest in art.

When there is a notable achievement, inquiry concerning the artist is sure to follow, not from curiosity alone, but because appreciation grows with the ability to read the so-called secrets of the artist's expression. All that illuminates Alphonse Legros's motives and powers is clearly shown in the exhibition of portraits and head studies arranged for April in the Print Department.

The etched work of Alphonse Legros was not appreciated until at a comparatively recent time, and even now it is not receiving the recognition it deserves. Only a few artists and a limited number of discriminating collectors know in him the great artist and unusual teacher. Legros taught for many years as Slade Professor of Art at the University of London, filling his position with honor. His influence as a teacher may be found pre-eminently in the work of William Strang and Charles Holroyd.

Thirty years have passed since the artist's death, but the value of his teachings is continually felt through his writings and especially through the series of his superb experiments in states, proof prints, tracings, and drawings. This material is preserved in the Alphonse Legros Collection made by Mr. Frank E. Bliss and presented in September 1943 by Mr. Albert H. Wiggin to the Boston Public Library. These variants offer a unique opportunity for studying how the print grows through the artist's many experiments.

Among the best of Legros's portraits is the dry-point of Sir Edward J. Poynter, which critics have mentioned, with the plate of the sculptor Dalou, as ranking among the masterpieces of nineteenth-century prints. If these two portraits had been executed by a lesser hand, the result might have been different; Legros chose a simple light, which calls for power to depict real character as also the ability to project one's own personality onto the plate.

Legros has presented the likenesses of Auguste Rodin, Auguste Delâtre, and G. F. Watts as vital human beings. No phase of his etchings shows him more expressively personal than the strong portrait of Auguste Poulet-Malassis, joint author with A. W. Thibaudeau of the first catalogue of the artist's engraved work; or that of Charles Julius Knowles, his chief patron; or that of Frédéric Régamey, himself an artist.

There is an extraordinary achievement in the portraits of Thomas H. Huxley, Sir Frederick Leighton, Victor Hugo, and the three plates of Alfred Tennyson. Quite different in treatment are the smaller and sensitive records of W. Cawthorne Unwin, Hector Berlioz, two likenesses of Madame Kemp, Cardinal Newman, and Cardinal Manning. The linear work in this last group

is done with a lighter touch than the larger heads; yet they are set down with frankness, giving a feeling of both gentleness and firmness. The three self-portraits, all very different, are done with reserve and dignity. The larger head with dark background stands out in contrast to the beautiful profile executed in a high key, with the result of silvery tones and cool color.

To this group of portraits chosen for this exhibition belong a series of strong plates, masterly in both technique and originality. To name only a few: the portraits of Sir F. W. Burton, Léon Gambetta, Thomas Carlyle, H. Fantin-Latour, Charles Vernon Boys, A. P. Trotter, Giordano Bruno, the Reverend G. W. Wheatley, and the artist's father.

However, the most valuable index to a right understanding of Legros's plates of heads is a careful study of the types, rather than the individual portraits in which the artist is rarely free to express himself. In the long series of "Études," we find Legros in varying moods, yet working always spontaneously and with deep penetration into human nature. In examining them, one feels that character was his absorbing interest. He studies his model from the point of view of his profession, the way a scientist is absorbed in his problem. Our attention is drawn to "Tête d'Enfant Italien," "Tête d'Homme à Longue Barbe," "Paysan des Vosges," "Étude de Vieillard," "Tête de Philosophe," "Tête de Jeune Fille," "Paysan Breton," "Le Grand Espagnol," and the numerous other "Études" and "Têtes d'Hommes."

Mr. Harold J. L. Wright, who had the task of choosing the best examples from fifty-nine collections of the master's work for Mr. Bliss, stated in an article in the April 1943 issue of *Apollo* that the Bliss Collection was the most extensive and complete, and that no stone was left unturned to secure for it every known variation of each plate that Legros produced.

Alphonse Legros's place in the world of art was designated by Mr. Campbell Dodgson, the eminent British authority on prints, in the preface of the Bliss Catalogue:

"Mr. Bliss would wish me, I feel sure, to say something in my preface not only about the success with which he has accomplished his object of forming a great collection of Legros, but also about the worthiness of the object. Was Legros an artist who deserved all this attention, research and expenditure? Some may doubt it, but let me say at once that I do not doubt it for one moment. He was certainly one of the very great painter-etchers of the nineteenth century, a man of cultivated and disciplined taste and high ideals, a reverent student of the great art of the past, and a creator of great art himself. He was great in landscape, in portraiture and in the invention of a peculiar type of figure compositions, severe as the monastic rule which binds the *religieux* whom they depict, archaic as the age-long tradition which binds with an equal, if less consciously realised, force the conservative French peasant who figures, equally with monk and priest, in the early etchings of Legros."

In conclusion Mr. Dodgson wrote: "In the Bliss Collection, such a monument has been raised to his memory as rarely falls to the lot of an etcher, and it is rarely that an etcher has so well deserved it."

ARTHUR W. HEINTZELMAN

More about The Travels of Don Pedro

THE article entitled "The Marvellous Travels of Don Pedro," printed in the September 1943 issue of MORE BOOKS, had the good fortune to bring to light an edition of Don Pedro's book much older than that of Burgos 1563, the earliest printing listed as authentic up to the present. This treasure belongs to the White Collection of the Cleveland Public Library and was called to the attention of the writer by Mr. Gordon Thayer, Librarian of the White Collection, who was kind enough to send it here for comparison with the edition in the Boston Public Library.

The Cleveland chapbook is a small quarto, which consisted originally of twenty unnumbered folios but now lacks the two leaves that should follow signature b^5. It has five quaint woodcuts, one on the title-page and four in the text. The title-page is embellished with an ornate border of early Renaissance type, which frames both woodcut and title. Ornamental capitals open the various divisions of the text: the "Prohemio" begins with a large and gracefully designed capital E, and each of the chapters with a smaller decorative initial letter, all of them in outline except the first, which is similar in style to that of the "Prohemio."

Although undated and without name of printer or place of origin, typical features of the title-page, woodcuts, printing and language show the Cleveland exemplar to be an early sixteenth-century piece. In a note attached to the volume, E. P. Goldschmidt, the London bookseller, assigns it to a date between 1525 and 1530, while an earlier unknown owner, in a note on the flyleaf, gives 1520 as the probable date of publication.

As the place of printing Mr. Goldschmidt suggests "Saragossa(?)," perhaps because the title, format, and type of this early undated copy are the same as those of the known Saragossa edition of 1570, as described by several bibliographers, Gayangos, Gallardo, J. M. Sánchez and others. In both the title reads: *Don Pedro de Portugal: el qual anduvo las quatro partidas del mundo;* both are small quartos; and both are printed in the handsome type of Italian descent known as "Letra de Tortis," a variety of gothic distinguished for its elegance. Originated by the Venetian Bautista de Tortis, it was used in Spain from the end of the fifteenth to the middle of the sixteenth century more or less.

Of the two dates suggested, that of 1520 seems the more likely to be correct. The heavily decorated title-page, with its framed woodcut and title both included within an elaborate border, and its lack of any hint of printer or place of printing, is typical of the early fifteen-hundreds. So too are the somewhat clumsy execution of the woodcuts, the rather large text-type and the use of contrasting ornamental capitals, some heavy, and some light, at the beginnings of sections.

The many archaisms in the language of the narrative also point to the same period: the prevalence of initial *f* in common words like *fasta, fazer, fuyendo;* the exclusive use of *fuemos* as preterite of *ser* and *ir;* and the presence of such forms as *podiesse* and *sobimos* are evidences of the early sixteenth-century origin of the Cleveland *Libro de Don Pedro.*

The place of printing was probably Seville, where contrasting capitals were particularly in favor. The chapbook's only two important initial letters, with their black ground and floral decoration in white, are similar to those found in the anonymous *Compendio de la salud humana,* printed in that city by Jacobo Cromberger in 1517; its smaller, light-faced capitals and the text-type are identical with those in this work. It can hardly be doubted that the book of Don Pedro is also a product of the Cromberger press.

(Cf. Henry Thomas, *Spanish Sixteenth-Century Printing,* London, 1926, pages 15–17, and plate 17.) C. B. B.

Ten Books

They Shall Not Sleep. By Leland Stowe. Knopf. 1944. 399 pp.

As correspondent for the Chicago *Daily News,* Mr. Stowe covered China, Burma, India, and the Soviet Union from July 1941 to December 1942. Based on his diary, these vibrant, gripping reports contain information which censorship prevented him from transmitting at the time. Through a fearless objectivity and a sympathetic understanding of native points of view, the author has everywhere penetrated beneath the surface. As the first correspondent who travelled over the Burma Road with a Lend-Lease caravan, he had opportunity to learn of the dangers from hold-ups, the smuggling practised on that highway, and the scandalous failure to transport Lend-Lease material piled up to rot and rust at Rangoon. While Lend-Lease blankets were being devoured by ants in Burma, wounded soldiers were lying uncovered in Chinese hospitals. The author observed, too, the courageous common people of China, staggering under the mounting cost of living, the laborers plodding on in the face of starvation and disease. He gives disillusioning accounts of racketeering, labor and concentration camps, the secret police, and the dark prospects of the Democratic Federation under the one-party system of the Kuomintang. In Burma he saw "sleep-walkers among bombs" — indifferent British "master folk," and bureaucrats hopelessly inadequate to the task of defense. He witnessed the looting at the evacuation of Rangoon, but also the gallant spirit of the American Volunteer Group, known as the "Flying Tigers." In India, where he talked intimately with Nehru and other leaders, he learned that the real reason for the failure of the Cripps mission was the British insistence on the Viceroy's right to veto any decision of the proposed Indian government. From New Delhi Mr. Stowe travelled to Moscow. He mingled with the people: the wood-chopping women, factory girls working eighteen hours, the victims from exterminated villages, and many other types, and then spent seven days with the Red Army around Rzhev. (*M. M.*)

What Russia Wants. By Joachim Joesten. Duell, Sloan and Pearce. 1944. 214 pp.

The author, a native of Germany, is one of the best informed writers on European affairs, who months before the events predicted the Nazis' intentions in regard to Denmark and later to Russia. In any case, his book is bound to be helpful in forming a picture about the many problems foreshadowed by the Russian victory. Mr. Joesten is convinced that Russia does not want a Soviet Europe; in fact, Stalin is anxious to avoid "communizing" Germany, fearing that Soviet Russia in a few years would become an annex to Soviet Germany. On the other hand, Russia does not want a reactionary Europe either; that is why she opposes anything that savors of a *cordon sanitaire* of the small nations of Middle Europe. Further, Russia will insist on the restoration of her 1941 frontiers; she will want peace, but above all, security. The formation of the Free Germany Committee among the prisoners of war was an instrument of pressure against the Western powers — a method which other great powers had used before. The Polish issue has been poisoned by the "game" of the Polish reactionaries, whose newspapers in London and New York are constantly attacking the Soviets. The Polish army that was raised and trained in Russia never went to the front; and its Commander-in-Chief, General Sosnkowski, is violently anti-Russian. The governments of the three Baltic countries imitated the dictatorships long before the outbreak of the War. Undoubtedly, many of their peoples want complete independence, while others would be satisfied with autonomy within the framework of the U. S. S. R. Marshall Mannerheim has been built up in the democracies as the great hero of Finland; the author paints him as a brutal opportunist, and describes at the same time the dubious ambitions of the Finnish fascists. Finally, Mr. Joesten believes that Russia is evolving toward a democratic system; even now the official Soviet statements are using more and more frequently the term "Soviet democracy." (*Z. H.*)

Tarawa, The Story of a Battle. By Robert Sherrod. Duell, Sloan & Pierce. 1944. 183 pp.

On a transport bound for Tarawa, the author, a correspondent for *Time* magazine, hears the history of the Gilbert Islands and the opinions of various Marine officers as to whether the Japs had withdrawn from the atoll as they did from Kiska; whether bombing and shellfire would wipe out most of them; and whether a certain coral reef would be an obstacle to landing on Betio Island, their chief objective. It certainly was an obstacle, and the author waded ashore from it with a rapidly dwindling assault wave of Marines. He took cover behind a seawall, where, after drying his notebook in the sun, he wrote an hour by hour account of the terrible struggle to capture Betio. After the battle, he toured the island, and the last two chapters are a description of the Japanese fortifications and the death and destruction caused by the invasion. Mr. Sherrod believes that in the battle of Tarawa we learned a good deal about the most effective methods of bombing an atoll. However, he is convinced that "no amount of shelling and bombing could obviate the necessity of sending foot soldiers to finish the job"; in other words, "there is no easy way to win the war." The book ends with a list of the casualties at Tarawa — occupying thirty pages of double columns. (*M. S.*)

The Curtain Rises. By Quentin Reynolds. Random House. 1944. 353 pp.

The author of *Dress Rehearsal,* a record of the Dieppe raid, continues his war reporting in this volume. He left this country in March 1943 and did not return until last December. About a third of the book is devoted to Russia, where he spent three months, talking with Red Army pilots and convalescent soldiers, attending a Russian Easter Service, and visiting the destroyed city of Vyazma. Mr. Reynolds insists that we need have no greater fear of the Russians "than of the Eskimos." He expresses great admiration for Stalin as well as the Russian people. The news of the Sicilian invasion reached him at Cairo and he immediately headed for Tunis. From American headquarters he watched the return of the daylight bombers from Rome, and he declares that the mission was perfectly planned and perfectly carried out, so that only military objectives were hit. The conquest of Sicily was not an easy victory but one of "the most daringly conceived and brilliantly executed military operations of all time." The climax of the volume comes with the landing at Salerno, which the writer witnessed from the command ship *Ancon.* He believes that the American Navy saved the battle from being another Gallipoli. Our fighting forces are well-trained, well-fed, and well-organized; and much of the credit belongs to the authorities in Washington, in spite of the fact that our armchair strategists may think otherwise. Many "human interest" stories make the book good reading (*M. C. J.*)

How New Will the Better World Be? By Carl L. Becker. Knopf. 1944. 246 pp.

The author, Professor Emeritus of History at Cornell University, looks with a qualified conservatism into the future. The new world, he shows, cannot be radically new in structure; and its improvements must be achieved through economic action, for only economically is the world "one world." A return to economic "normalcy" — the normalcy of the Hawley-Smoot tariff — would be an "invitation to chaos." On the other hand, in its fundamentals the *status quo* of American political and social life is worth preserving; indeed, we are fighting to preserve it. The same holds true for the other great powers among the United Nations, all of which, like the United States, entered the war in their own national interests. The two world wars have demonstrated that nationalism as a dynamic force has outlived the international movements of our time, such as international socialism and international communism. In regard to imperialism, Dr. Becker points out that the imperial control of North Africa has proved to be a crucial advantage in the present struggle, and that the safety of the peoples of the Far East will depend on the protection of the United States, Great Britain, and Russia. These three powers and China will maintain a balance of power in the world. The collectivism which the new world will require can-

not effectively take the form of a league or federation, but rather that of voluntary conferences and of agreements on monetary stabilization, access to raw materials, distribution of food, and other fundamental economic needs. (*M. M.*)

How to Think About War and Peace. By Mortimer J. Adler. Simon & Schuster. 1944. 307 pp.

PROFESSOR ADLER'S latest book is not another volume of post-war plans but an analysis of the historical meaning of "peace" and the chances of its enduring. Clifton Fadiman in the introduction confessed that he found it a "hard" book — in spite of the telling quotations from *The New Yorker* — but he pleads for it because "it asks us to think things out to the end." The author separates contemporary thought into two schools — the optimistic, which thinks only lack of courage and enterprise will permit a repetition of the present conflict, and the pessimistic, which sees no hope for lasting world peace. His own feeling is that basically world peace is not impossible, but that it "can be instituted and perpetuated only by world government"; that our present treaties proclaim "truces"; and that they can do little more while international anarchy prevails. He points out that no world federation is possible without the surrender of external sovereignty and that any such half-way measures as a "retailored" League of Nations or the loose confederation proposed by Hoover and Gibson are doomed to failure. The formation of a world government would be a further step in the political evolution of the race and one comparable in importance to the development of national states. The author does not overlook such obvious barriers to "supranational" union as race prejudices, economic rivalries, and political nationalism, but he believes that the slow process of education can temper them. He also feels that such a union must inevitably be postponed until it can rest on a basis of world-wide democracy. Concluding that "peace in our time" is unlikely to advance beyond the truce stage, he urges that such treaties as are made should at least be shaped toward the prospect of perpetual peace. (*E. L. A.*)

Russia and the United States. By Pitirim A. Sorokin. Dutton. 1944. 253 pp.

"THE unique and undeniable fact of an uninterrupted peace . . . extending throughout the entire history of the United States" is what characterizes Russian-American relations; and the chief reasons for it are the "lack of any serious clash between the vital interests or basic values of the two countries, and . . . the mutual mental, cultural and social congeniality of the two nations." The larger part of the book is devoted to a discussion of the similarities between Russia and the United States, their record of relatively peaceful expansion, and their exhibition of unity in the diversity of races and cultures. Examining Russian family life, the legal and judicial systems, the church, and other institutions, Professor Sorokin insists that Russia in many respects compared favorably with the Western countries even in Czarist times. He also points to the gradual evolution of social reform and technological advancement in Russia from 1861 to the first World War and thus contradicts the prevalent concept that everything worthwhile started after the Revolution. Only the "ghost of communism" cannot be reconciled with the American way of life, but he believes that under Stalin and his associates there has been a genuine "revival of the national trends." The last two chapters deal with the bases of world-wide peace, and reiterating the teaching of his *Social and Cultural Dynamics,* the author declares that the possibility of war is reduced when such fundamental harmonies exist between nations. (*E. D.*)

Unfinished Business. By Stephen Bonsal. Doubleday, Doran. 1944. 313 pp.

COLONEL BONSAL has not essayed a complete narrative of the drafting of the Covenant of the League of Nations, but presents his "fragmentary notes," taken while he acted as official interpreter for President Wilson. The diary interests through acute observations on the human qualities of the "Covenanters"; the story of the irritations which all endured in the process of accommodating the terms of the pact to the signatory powers; and the over-all picture of a world order that was destined to be

still-born. The author has assembled the whole gallery of world figures — Clemenceau, Baron Makino of Japan, Orlando of Italy, Reis of Portugal, Lloyd George, and many others. Valuable as the diary is for its day-by-day accounts of the diplomatic stalemate, it suffers from Colonel Bonsal's obvious relish for the social scene, as he describes his share in the entertainments of Colonel House and his familiarity with the Prince of Tabriz, General Smuts, or the "acidulous" Lady Asquith. His nostalgia for a more glittering Europe also tended to cloud his judgment of the newly independent Austria, the Hungarian regime of Count Károlyi, and the needs of a bewildered Germany. Nevertheless, from the material emerges his conviction that had the proposal of Léon Bourgeois of France been listened to — that is, if the Covenant had been implemented by the establishment of an international military force — we should not now have to shoulder the burden of finishing the "unfinished business." (*M. R. D.*)

Beloved Scientist. By David O. Woodbury. Whittlesey. 1944. 358 pp.

THE achievements of Elihu Thomson have never been familiar to the layman like those of his contemporary Edison; nevertheless he was truly "the presiding genius of the electrical age," with nearly 700 patents to his name. Mr. Woodbury found the writing of this biography a task "both delightful and uniquely difficult" — largely because of the scientist's forceful but undramatic personality. Born in Manchester, England, in 1853, Professor Thomson came to this country as a boy of six and first showed his scientific precociousness in the public schools of Philadelphia. Returning to the Central High School as an "adjunct" in chemistry, he formed a research partnership with Edwin J. Houston — a hampering association, but one which hit upon the principles of electric welding, the wireless, and the dynamo. The young inventor's hopes of developing a system of arc-lighting which would compete with Brush and Edison were unrealized until he secured the backing of a group of Lynn investors. Mr. Woodbury describes the share of the new Thomson-Houston Company in the direct and alternating current controversy, its experimental work with street railways, and its patenting of the electric meter, all projects in which Thomson was the guiding spirit. When the Company absorbed the Edison interests and became the General Electric, Professor Thomson was able to become a "general scientific consultant" and to foster the talents of Steinmetz and others in the first laboratory for pure research. His later years were rich with scientific honors, and before his death at eighty-three he had served as president of both the Massachusetts Institute of Technology and the International Electrotechnical Commission. (*E. L. A.*)

Album of American History. James Truslow Adams, Editor in Chief. Scribner. 1944. 411 pp.

THIS is the first volume of a series which, when complete, will provide a history through pictures. It carries the story from the discovery of America to the end of the Colonial period — showing the various settlements at Roanoke, Jamestown, Plymouth, Boston, in the Carolinas and Georgia; and then, by the beginning of the eighteenth century, the life of the English colonies as a unified whole. There must be nearly two thousand pictures brought together in the volume. Derived from originals, they all illustrate a significant aspect of the life of the times. The accompanying texts merely identify the place and subject, with enough explanatory narrative to give coherence to the volume. Thus one sees here maps, portraits of historical characters, reproductions of ships, houses, furniture, utensils, books in an enormous profusion, selected from scores of libraries and museums. Yet the book is easily comprehensible. Many of the pictures are familiar, while undoubtedly there are items which specialists will miss. Yet on the whole one cannot help admiring the work which will bring to a wide public the main facts of American history in a way that no written word could. Mr. Adams rightly points to the *Dictionary of American History* and the *Atlas of American History* in speaking of the aim of the new series. The *Album*, he writes, "is designed to show what our history *looked like*." (*H. S.*)

Library Notes

"The Puritan Family" in Book Form

MR. EDMUND S. MORGAN'S essays on religion and domestic relations in seventeenth-century New England, which were published in various issues of this Bulletin during the past two years, have been reprinted in book form under the title *The Puritan Family*.

The volume, which extends to 118 large pages and contains a half dozen illustrations, discusses Puritan love and marriage, the responsibilities of a Puritan parent, the education of a "Saint," the relationship of masters and servants, the place of the family in the Puritan social order, and finally Puritan tribalism. It is based upon thorough-going original research, a large part of which was done in the Prince Collection housed in the Rare Book Department of this Library. Mr. Morgan succeeded in presenting his subject in a manner which will appeal to the general public as well as to scholars. Indeed, at the time of their publication in MORE BOOKS these essays elicited a good deal of interest. Several Boston newspapers enthusiastically commented upon them in editorials.

Copies of the book in paper covers may be obtained at the price of $1.00; copies in handsome half-cloth binding are priced at $1.50. They may be purchased at the Postcard Counter in the Central Library, or ordered by mail addressed to the Director's Office.

The British Navy in the Revolution

THE controversy centering about John Clerk's *Essay on Naval Tactics* was still smoldering in 1830, nearly a half-century after the events that aroused it. Clerk's volume, described in the October 1942 issue of MORE BOOKS, had advocated "breaking the enemy's line," rather than running the gauntlet of its concentrated fire. His book caused little but academic comment until an extravagant biographer claimed it had inspired Admiral Rodney in his successful encounter with the French off Dominica, April 9 and 12, 1782. Almost at once Admiral Ekins in his *Naval Battles* demanded the credit for Sir Charles Douglas, the captain of the fleet and the same claim was also put forward in several works by his son.

In 1830, Captain Thomas White of the Royal Navy published his *Naval Researches*, "being a refutation of the plans and statements of Mr. Clerk, Rear-Admiral Ekins, and others founded on authentic documents, or actual observations." The volume [*20th3.566.1], recently added to the Library's growing collection of military and naval histories, describes four major sea engagements of the Revolutionary War — Byron's action off Grenada, Graves's operations in the Chesapeake, Hood's engagement at St. Christopher's, and Rodney's crucial battle. Printed by Whittaker, Treacher and Arnott of London, it is an octavo of 136 pages, illustrated, like Clerk's work, with diagrams showing the position of the opposing fleets. The Library's volume contains also, "A Supplement to the Action of the Twelfth of April, 1782" not found in all copies and written in answer to a second edition of Ekins's history.

White, who had entered the Navy at the age of eleven as the "boy" on the *Barfleur* and who died a rear-admiral in 1846, had little patience with the clamoring of "coffee house politicians" or the well-meaning interference of an amateur like Clerk. The Scotch scholar, he sneered, was "accustomed to draw his very manageable ships from his pocket, in order to display their evolutions on the first table he met with." He disputes Clerk's account of the Grenada action, insisting that Byron actually attacked from the rear and never exposed himself to the murderous fire of the van. It was as a midshipman that he took part in the engagements commanded by Graves and Hood, and he blamed the former's difficulties on Clinton's failure to order his cooperation. As for Admiral Rodney's victory, he explains it too on professional grounds. He himself was the lookout on the first

morning and spotted the *Zelée,* a move which brought DeGrasse's fleet hurrying to her rescue. As he remembers, the French line was not cut precisely in two, but was "broken into three unequal portions." And this was not the result of any preconceived strategy but a tribute to Admiral Rodney's seamanship. In White's eyes, the whole success of the action was due only "to the judicious conduct of the British Admiral in taking prompt advantage of the circumstances with which Providence favored him." E. L. A.

Pope's Windsor Forest

A first-edition copy of *Windsor-Forest,* printed in London in 1713, is a welcome addition to the Library's collection of the works of Alexander Pope. A folio pamphlet of seventeen pages, printed in large type, it bears conspicuously on the cover the dedication to George, Lord Lansdowne, and underneath it a quotation from Virgil beginning: "Non injussa cano (not unbidden I sing)."

Pope wrote the greater part of the poem in 1704, at the age of sixteen, at the time when he was working on his first published poems, the *Pastorals.* He added the latter part, probably at the request of his patron, in 1713, as it celebrates the Peace of Utrecht concluded in that year. Mr. Robert K. Root in *The Poetical Career of Alexander Pope* calls attention to a foot-note by Pope in the collected edition of his works of 1743, which reads: "All the lines that follow [the last line on page 12 of the first edition], till within eight of the conclusion, were not added to the poem till the year 1710 [erroneous for 1713]. The 425th verse 'My humble Muse in unambitious strains,' etc. immediately follow'd this." This means that Pope added five and a half pages to the earlier part of the composition, which had the description of the Forest, with the hunting in it since early Norman times. To the praise of the Forest's poets Denham, Cowley, and Granville, he joined a stanza on Surrey, and a tribute to several heroes; and further he apotheosized Father Thames and the British Empire, which extends its blessings even to Peru and Mexico.

The poem is written in the smooth couplets which Pope was destined to perfect. However artificial the neoclassic style and mythological imagery seem to modern readers, the theme must have been inspired by genuine affection, for Windsor Forest had been Pope's home since his sixth year, when his father retired to the country town of Binfield, and there he continued to live till 1716. M. M.

Cooper's Story of the Lost Sealers

JAMES FENIMORE COOPER, returning to the United States in 1833 after seven years in Europe, found the provincial democracy of his homeland almost as distasteful as the continental society he had censured in *The Bravo* and *The Headsman.* His carping comments on the new commercialism colored all his succeeding novels, even *The Sea-Lions* which was cast in the usual pattern of his popular sea stories.

Completed in 1849, *The Sea-Lions* was marketed at a time when Cooper's novels were not bringing their normal returns, and his American publishers, Stringer & Townsend of New York, were willing to issue it only in a two volume, paper-covered edition, selling at $.25 a volume. Following his usual practice, Cooper arranged also for the publication of an English edition by Richard Bentley, which was to precede the American by a fortnight and thus establish the copyright. The Library has recently acquired uncut copies of the two New York volumes, corresponding in all bibliographical details to the description given by Spiller and Blackburn in their *Bibliography* of Cooper's works.

This fanciful narrative of the rival *Sea-Lions* and their adventures in the Antarctic was the by-product of Cooper's experiences as part-owner of the whaling vessel *Union* of Sag Harbor. Obviously intended as a slap at the avariciousness of the Americans, it is the story of Deacon Pratt's attempts to realize on the dying words of a stranded mariner, who possessed not only the secret of a southern sealing ground but of a pirate's

buried treasure. Fitting out the *Sea-Lion* of Sag Harbor, he sent young Roswell Gardiner, his niece's suitor, far to the south of Cape Horn. Here Cooper, once more impatient with the ways of his countrymen, traces the spread of the secret, declaring that no European spy system equalled the normal espionage of a country village. As a result, Captain Doggett, a suspicious relative of the dead man, was too beset by "the root of all evil" and chartering the second *Sea-Lion* followed Gardiner's wake half the length of the world.

But the real import of the story, as far as Cooper was concerned, lay in the developing character of Captain Gardiner — a man frankly scornful of conventional piety. Alone among the ice-floes and the bergs, exposed to the unimaginable hardships of a polar winter, he "received many lessons in humility; the most useful of all . . . the relation that really exists between the Deity and himself." His conversion is described by Cooper without sarcasm or malice and is indicative of the writer's growing absorption with spiritual concerns.

Incidentally *The Sea-Lions* became also one more weapon in Cooper's defense of Samuel F. B. Morse, then engaged in establishing his rights to the telegraph. Commenting on the few means of communication at the beginning of the century, Cooper affirms that the invention was first discussed in the winter of 1831-32 in Paris, a statement afterwards substantiated by other witnesses. **E. L. A.**

Lectures at the Library

DURING April the following free lectures will be given in the Lecture Hall of the Central Library:

The Russian Theater in War and in Review. Mrs. Carlene Murphy Samoiloff. Illustrated with slides. (Boston Drama League Program.) 3.30 Sunday, April 2.

Program to be announced. 8.00 Thursday, April 6.

Disraeli, Prime Minister to Queen Victoria and Sponsor of Suez. Dr. Herman L. Rubinovitz. (Boston Ruskin Club Program.) 3.00 Monday, April 10.

An "Odyssey Cruise" through the Aegean Sea. Hope Gray. Illustrated by colored slides and colored moving pictures. 8.00 Thursday, April 13.

The Dutch East Indies and Thailand. Irma Wing Taylor, world traveler and lecturer. Illustrated with natural colored slides and colored moving pictures. 8.00 Thursday, April 20.

My Field and Woodland Friends. Thornton W. Burgess. Illustrated with colored moving pictures. Under the auspices of the Massachusetts Society for the Prevention of Cruelty to Animals. 3.30 Sunday, April 23.

Development of Our Metropolitan Parks. Arthur A. Shurcliff, Consulting Landscape Architect, Parks Division of Metropolitan Parks Commission. Illustrated with slides. 8.00 Thursday, April 27.

Poets and Poetry. Laura Simmons. 3.30 Sunday, April 30.

Recitals at the Library

DURING April the following free recitals will be given in the Lecture Hall of the Central Library:

Song Recital by Sodality Singers. Ina Payne Braithwaite, guest pianist. Harold P. Hewitt, director. 8.00 Sunday, April 2.

Song Recital. Sibyl Webb, soprano. Alice Wilson, accompanist. 3.30 Sunday, April 16.

Festival of Song presented by the Bessie Poole Vocal Studio. 8.00 Sunday, April 16.

Lecture-Concert. Song and Arias and their Stories. Theo S. Carreiro, teacher of voice and singing. 8.00 Sunday, April 23.

An Afternoon with the Operas. Scenes and Solos. Mme. Luisa Tosi and pupils. Mme. Palmira Dellamano, guest pianist. (Boston Ruskin Club Program.) 3.00 Monday, April 24.

Song Recital. Araxy Odabashian, mezzo-soprano. In costume. Rita Riseman, accompanist. 8.00 Sunday, April 30.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books in Bates Hall

American library association. A.L.A. catalog 1937–41. Chicago. 1943. 306 pp. Gen. Ref.784.60=6202.77 1937–41

Boston Public Library. Bulletin. More books. Vol. 18, 1943. Boston. 1943. 484 pp. Gen. Ref.720.1=6200a.135

Corpus juris secundum. Vol. 37, 38. American Law Book Co. 1943. Gen. Ref.565.1

Cumulative book index. Aug.-Dec. 1943. Wilson. 1943. 416 pp. Gen. Ref.785.3=6150a35

Howell, Almonte Charles. Military correspondence and reports. McGraw-Hill. 1943. 190 pp. Gen. Ref.UB163.H7

Johnston, Alexander. Ten — and out. The complete story of the prize ring in America. New York, Washburn. [1943.] Gen. Ref.GV1125.J6=GV1125.J6 1943

Living church annual. 1944. New York, Morehouse-Gorham Co. [1943.] 542 pp. Gen. Ref.642.34

Massachusetts Supreme Judicial Court. Massachusetts reports. Vol. 313. Boston. 1943. 922 pp Gen. Ref.950.1

Merchant ships. 1942. Macmillan. [1942.] Gen. Ref. Centre Desk

National cyclopaedia of American biography. Vol. 30. New York, James White. 1943. 578 pp. Gen. Ref.370.1=4340.112A v.30

New York State, Legislature. Manual for the use of the legislature of the state of New York. 1943. Albany. 1943. 1446 pp. Gen. Ref.641.55

Social register, Philadelphia. 1944. New York, Social Register Assoc. 1943. 420 pp. Gen. Ref. Centre Desk

Standard catalog for high school libraries. 4th edition. 1943 supplement. Wilson. 1943. 135 pp. Gen. Ref. 784.40

Stephenson, Herbert John, *compiler.* Abbrevs. (A dictionary of abbreviations). Macmillan. 1943. 126 pp. Gen. Ref.650.71

United States, Department of Commerce. Statistical abstract of the United States. 1942. Washington. 1943. 1097 pp. Gen. Ref.533.28=9317.3A 1942

United States, Post Office Department. United States Official Postal Guide. July 1943. Part 1: Domestic Postal Service. Washington. 1943. 1008 pp. Gen. Ref.533.2K=C.247.10 Vol.4 pt.1 July 1943

Who's who in the East. Vol. 1. 1942–43. Boston, Larkin, Roosevelt & Larkin. 1943. 2284 pp. Gen. Ref.644.36=E747.W59 vol.1

World almanac, The, and Book of Facts. 1944. New York, World Telegram. 1944. 912 pp. Gen. Ref. Desk=4389.55

Bibliography. Libraries

American library association, School and children's library division. Aids to book selection. [Chicago, American Library Ass'n. 1944.]

Bolitho, Hector, *editor.* A Batsford century; the record of a hundred years of publishing and bookselling, 1843–1943. London, Batsford. 1943.
A profusely illustrated centenary history of the firm of B. T. Batsford Ltd., London.

Bray, Helen E. The library's financial records; a manual for small and medium-sized public libraries. Bowker. [1943.]

Hanneford-Smith, William. Recollections of a half-century's association with the House of Batsford (1893–1943). [London. 1943.]

McDiarmid, E. W., and John McDiarmid. The administration of the American public library. American Library Ass'n. 1943.

Michigan University, William L. Clements library of American history. Guide to the manuscript collections in the William L. Clements library. Univ. of Michigan. 1942. *Z6621.M63A25

Miller, Durand R., *compiler.* Carnegie grants for library buildings 1890–1917. [Carnegie Corp. of New York.] 1943.

National education association of the United States. A reader's guide to education; books about education for Americans. National Education Ass'n of the United States and the Book-of-the-month Club. [1943.] *Z5815.U5N22

U. S. Library of Congress. Recent American poetry and poetic criticism, a selected list of references. Washington. 1943. *Z231.P7U5

Biography

Essays and Studies

Davis, Herbert John. Stella, a gentlewoman of the eighteenth century. Macmillan. 1942. PR3726.D3
A study of Dean Swift, and Stella.

Flexner, Abraham. Henry S. Pritchett. Columbia Univ. 1943.

Mann, Carl. Lightning in the sky; the story of Jimmy Doolittle. McBride. [1943.] TL540.D62M3
A brief biography of Major General James H. Doolittle of the Army Air Forces.

Maynard, Theodore.. Orestes Brownson, Yankee, radical, Catholic. Macmillan. 1943. B908.B64M8

Murphy, Maud. Edgar Gardner Murphy, from records and memories. New York, The author. 1943. BX5995.M85M8
Edgar Gardner Murphy (1869–1913) was a Southern clergyman, educator, and publicist.

Selekman, Benjamin M. Louis E. Kirstein. American Jewish Committee. 1943. 35–46 pp. *T.R.25.73
Reprinted from The American Jewish year book, vol. 45.

Staebler, Warren. The liberal mind of John Morley. Princeton Univ. Press for Univ. of Cincinnati. 1943. DA565.M78S75
A study of John Morley as editor of the Fortnightly Review, as active in politics, and as man of letters.

Memoirs. Letters

Duggan, Stephen. A professor at large. Macmillan. 1943. D413.D82A3
The experiences of the Director of the Institute of International Education. The book is intended "to interpret the transition from the period of United States dependence on foreign cultural influences to the more recent period when American culture has penetrated throughout the world."—Author's *Foreword*.

Santayana, George. Persons and places; the background of my life. Scribner. 1944. B945.S24A3

Wriston, Jennie Amelia. A pioneer's odyssey. [Menasha, Wis.] Priv. print. 1943. F594.W78

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

All the world's aircraft [edited by F. T. Jane.] 1942. Macmillan. 1943. Various pagings. **TL512.A41

Asphalt institute. Construction specifications of the Asphalt institute. [New York?] Asphalt Institute. 1943. 263 pp. **TE270.A83c

Aviation annual for 1944. Doubleday, Doran. 1943. 224 pp. **TL501.A63

Bachmeyer, Arthur C., and Gerhard Hartman, *editors*. The hospital in modern society. New York, Commonwealth Fund. 1943. 768 pp. NBS

Beckman, R . O. How to train supervisors; manual and outlines for determinate discussion. [5th edition.] Harper. [1942.] 315 pp. NBS

Bellerby, John R. Economic reconstruction; a study of post-war problems. Vol. I — National, industrial and regional planning. London, Macmillan. 1943. 396 pp. NBS

Chase, Stuart. Where's the money coming from? Problems of postwar finance. Twentieth Century Fund. 1943. 179 pp.
"When the War ends" Series. No. 3.

Davis, John E. Principles and practice of rehabilitation. New York, Barnes. [1943.] 211 pp. NBS

Douglas, John S., and Albert Salz. He's in the merchant marine now. McBride. 1943. 224 pp. NBS

Flexner, Jennie M. Making books work; a guide to the use of libraries. Simon and Schuster. 1943. 271 pp. NBS

Hall, Walter P. World wars and revolutions; the course of Europe since 1900. Appleton-Century. [1943.] 406 pp. NBS

Hazelton, Queena. The military stenographer. McGrawHill. 1943. 133 pp. NBS

Hogben, Lancelot. Mathematics for the million. New, revised and enlarged edition. Norton. [1943.] 690 pp. NBS

Kelly's directory of merchants, manufacturers and shippers . . . for Great Britain, India, The British dominions, colonies, protectorates and dependencies. 1943. London, Kelly's Directories. [1943.] 1627 pp. **HF54.K29

Leather and shoe financial statements. 1943. Annual reports and corporation statements of leading firms in the leather and shoe trades, Sept. 1, 1942 to Aug. 31, 1943, inclusive. Manchester, N. H., Weekly Bulletin Leather Shoe News Co. [1943.] 306 pp. **TS945.L43

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More Books

The Bulletin of the Boston Public Library

Volume XIX, Number 5

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More Books

The Bulletin of the Boston Public Library

MAY, 1944

The May Papers

STUDENTS of the anti-slavery movement will learn with interest that the May Papers — a substantial part of the Library's great Anti-Slavery Collection — have been both catalogued and calendared. The group numbers about twelve hundred items, so it does not cover the field as completely as the much larger Garrison Papers do; but it is particularly good at demonstrating the mechanics of a reform movement — how the money was raised, the workers were obtained, proposed consolidations with other societies were handled, and public indifference and hostility were overcome.

The May Papers were gathered together by the Reverend Samuel May, and, after his death in 1899, were given to the Boston Public Library by his daughters, Adeline and Elizabeth G. May. There are, of course, gaps in the continuity of the letters, as there are in all such collections; however, the two main sequences, the correspondences with Dr. John Bishop Estlin and Richard Davis Webb, are remarkably complete.

Samuel May's principal contribution to the anti-slavery cause was financial, although he also wrote and lectured a great deal. He raised money, or collected saleable articles from most of the large cities of Europe and America. He must have had a natural talent for this occupation, since he worked practically without assistance and was obliged to contend with the vagaries of the Massachusetts Anti-Slavery Society's principal lecturers, as well as various competitors in the anti-slavery field, not all of whom were genuinely inspired with a desire to free the slave, but who were nevertheless able to confuse prospective contributors to the cause.

There is no full-length biography of Samuel May. A book with the lengthy title of *History of Worcester County, Massachusetts, with Biographical Sketches of many of its Pioneers and Prominent Men,* compiled under the supervision of D. Hamilton Hurd and published in Philadelphia in 1889, ten years before his death, provides the best available biographical sketch. It mistakenly pictures him as an austere, controversial individual, where-

as actually he was a pleasant-looking man with apparently a considerable amount of charm. There is also an article about him in the *National Cyclopedia of American Biography* (Vol. 19) accompanied by a photograph.

His life was, on the whole, uneventful. The following brief outline may sufficiently cover the highlights of his career. He was born in April 1810 in Boston. Having graduated from Harvard College with an A.B. degree in 1829, and from the Harvard Divinity School in 1833, he became pastor of the second Congregational Church (Unitarian) at Leicester, Massachusetts, in 1834. He remained in this post until 1846, when he resigned as a result of a quarrel with some of his parishioners over the preaching of Abolitionist doctrines. The following year he became general agent of the Massachusetts Anti-Slavery Society, and held this position until the dissolution of the Society in 1865. For several years he was corresponding secretary of the American Anti-Slavery Society. In 1875 he was elected to the State Legislature and served for one term; he was also secretary of his class at Harvard from his graduation to his death.

To whom were the letters written and from whom were they received? Samuel May naturally heads the list in both categories, with 469 letters sent by him and 511 addressed to him. Oliver Johnson, editor of the *National Anti-Slavery Standard,* comes next with his name appearing as writer sixty times, mainly owing to a voluminous correspondence about a pamphlet written in answer to the exaggerated claims of a Worcester politician named Eli Thayer, who thought he had freed Kansas from the slaveholders practically singlehanded. The third in the list of writers is John Bishop Estlin, an oculist of Bristol, England, whose letters contain much interesting information about the attitude of the English professional and ecclesiastical classes toward the South and slavery generally. Two hundred and one letters were written to Richard Davis Webb, Unitarian publisher of Dublin, Ireland, as compared with the forty-seven written to Dr. Estlin. However, the discrepancy is explained by the fact that the doctor died in 1855, and furthermore Webb was one of the most important figures in the organization which collected contributions to the Anti-Slavery Fairs. There were also many letters to Webb about his life of John Brown (*Life and Letters of Captain John Brown,* London, 1861) and the travels of his son in America and the Far East. Sixty-two letters were written to Charles Callistus Burleigh, an Abolitionist lecturer and free-lance writer, about the preparation of the annual reports of the Massachusetts Anti-Slavery Society.

An analysis of the letters shows that eighty-three of them discuss, or refer to, William Lloyd Garrison. A close second is Frederick Douglass, who is the subject of eighty-one letters. Douglass incurred the displeasure of the Garrisonians by criticizing them and also by launching a newspaper at Rochester, New York, which competed with the *National Anti-Slavery Standard.* Forty-two letters refer to John Brown, mainly

because R. D. Webb's biography of him necessitated many requests for source material in May's possession. The majority of the numerous references to Wendell Phillips occur in May's notes or in connection with a dispute over the manner in which the Massachusetts Anti-Slavery Society should be terminated. There are also several allusions to the strong political views of this prominent Abolitionist. One hundred and twenty-seven letters relate to the lectures and meetings of the Abolitionists and fifty-three deal with the addresses sent by the Unitarian clergy in America to their denominational brethren in England. The purpose of these addresses was to persuade the English clergy to declare themselves openly opposed to slavery. The practical benefits to be derived may not seem wholly clear; but, when a drive was started to collect articles for the Anti-Slavery Fairs in a new community, it was found that greater success was achieved where the attitude of the local clergy was known to be favorable. Samuel May himself tells a great deal about his family and his daily life in his letters to friends in England and Ireland.

However, the purpose of these brief notes is not to portray the collection as a whole, but merely to call attention to its contents. Historians as well as biographers will undoubedly find in it much useful material. The following are only a few examples, chosen almost at random. The more enterprising side of the anti-slavery movement is brought out in a letter from Dr. John Doy of Lawrence, Kansas, who in January, 1859, wrote to May:

> "As I have often heard your name connected with works of philanthropy, I would say if ever you felt like doing good with a small amount of cash, now is the time, the wedge has been in and opening the crevice between Missouri and us for four years past and now it works to a charm. We have now seventeen colored persons waiting till the means is obtained of sending them to Iowa. I have just returned from a journey in which I laid out a good substantial underground road, appointed conducters at each station about fifteen miles apart. We have a well organized society for the reception and protection of our colored brethren till each train is made up, then see them to a place of safety. I would refer you to the following persons as officers of aforesaid society — Mr. John Bolles, Treasurer, Rev. E. Nute, Secretary, Collectors, Chas. Stearns, Dr. John Doy, Lyman Allen. Please do what you can among your friends and oblige one who is a stranger to you but one in heart and design."

Dr. Doy's services were useful to the Kansas group, and it was agreed that he should join forces with John Brown. "The resoluteness and intrepidity of the latter," Oswald Garrison Villard writes in his invaluable *John Brown,* "carried him safely through to Nebraska. But where he escaped posses and United States troops, Dr. Doy was easily taken, his negroes — two of them free-born — sent back to a hateful bondage, while Dr. Doy himself was sentenced to five years in the Missouri penitentiary, to which he would have gone, had not the brave and ever ready Major Abbott and other friends rescued him from jail, in St. Joseph, in the nick of time."

Among the letters referring to John Brown, the most pathetic is the one written by Governor Henry A. Wise of Virginia to the widow, permitting her to take her husband's body to their home in the Adirondacks after his execution. The letter is dated November 26, 1859, and is in reply to her petition of November 21 sent from Philadelphia. It is only a contemporary copy, yet it may be of interest since Mr. Villard printed only part of it. "Believe me, Madam," the Governor begins, "that I sadly thank you for your 'trust in my feelings as a man.' Your situation touches those feelings deeply. Sympathizing as I do with your affliction, you shall have the 'execution of my authority and influence' to assist you in 'gathering up the bones of your sons and your husband' in Virginia, 'for decent and tender interment among their kindred.' "

An idea of the opposition to the anti-slavery movement can be gained from a letter by E. H. Heywood, an official of the Massachusetts Anti-Slavery Society. On December 19, 1860, he described the Anthony Burns riots to Mr. May:

> "The most intense excitement prevailed here on Sunday. The service at the Hall was a complete triumph for Free Speech. Phillips was never more entirely master of the subject and the occasion. He was badly hustled in the Street, but nothing serious occurred. Mrs. Child was also 'tumbled up and down' somewhat, but after illustrating her Bunker Hill by collaring a burly rioter, and her Non-Resistance by preaching a broadcloth Plugugly into immediate repentance and a promise to 'flee from the wrath to come', left the field a victor.
>
> "Things wear a very threatening aspect now and it is not at all unlikely that the panic may culminate in some bloody affray on or before the annual meeting. If so, I hope the blow may fall on some of us youngsters who can be more easily spared . . .
>
> "There is no question but what Mr. Phillips' life is in imminent peril, but perhaps by proper precautions he may escape unharmed. There is undoubtedly a deep-laid conspiracy backed by large amounts of money and prominent men to put down Abolitionism even to the extent of assassinating its leading advocates if irresponsible scoundrelism thinks it necessary."

The fall of Fort Sumter was duly noted in London, and the opening of the Civil War brought to light an interesting opinion on the rights of the opposing parties. On December 7, 1861, a Mr. William Robson of Warrington, England, wrote to Francis Jackson Garrison, a son of William Lloyd Garrison:

> "Public opinion here, I think, decidedly recognizes the right of the Southern States to choose their own form of government. I have never yet seen an argument against it worthy of notice except the statement that a designing minority has produced the division, which all the facts that come under my notice repudiate and refute. The North has no more right to control the South than Austria has to control Hungary; Russia, Poland; or England. Ireland. Any interference from outsiders is to be condemned. And the Slavery of the South makes no difference in the right . . . As it is, the North is simply fighting for Empire . . . Of course with you the Union is an idea filling every

Northern heart. But it is an idol which I trust a merciful Providence is going to destroy, . . .

"Every lover of liberty, whose present feelings don't warp his judgment, will wish success to the South at this present crisis. How can they do other? All charges of treason and conspiracy and robbery mean nothing, but the expression of revengeful feelings and disappointed ambition. Assuming the truth of this conspiracy, and the traitorism of the South, *it is all justified,* so far as the thing can be justified, and perfectly so too as against the North, by the present attitude of the North itself . . .

"I want the Abolitionists of America to take a broader and wider and deeper view of this subject than they have done. I loved them because I thought they were 'men', not Americans or New Englanders or Northerners, but, rising above all such distinctions, were *Universal Men,* and to my grief I found they nearly all [had] sunk from this sublime height to the level of Americans . . ."

Evidently the North had not yet made its position clear to the British reformers. A similar reaction appears also in the letters of Eliza Wigham, a Quaker lady of Edinburgh, who was equally amazed at the sudden change from peaceful persuasion to armed force.

It was generally believed among the Abolitionists that slavery would only be extinguished by war, and there were several prophecies to this effect, varying in the length of time it would take to free the slaves. The most accurate estimate was made by the Reverend John Gorham Palfrey. a professor of Biblical literature and criticism, who later became Secretary of the Commonwealth of Massachusetts. He told Samuel May in December 1846 that "they who lived 20 years longer would see the complete overthrow of Slavery in the land." The Thirteenth Amendment of the Constitution which abolished negro slavery became operative on December 18, 1865; so Dr. Palfrey was proven correct in his calculations.

Later correspondence of the Garrisonians shows that the twenty-year wait for victory was almost too much for them, for at the end of the first fifteen years most of them were about ready to give up the struggle. John Brown revived their hopes and the opening of the Civil War meant for them the assurance of victory.

MOORFIELD STOREY, JR.

The Old Stock Company

The Boston Museum and Other 19th-Century Theaters

By EDWARD W. MAMMEN

(Continued from the January, February, March, and April issues.)

IN any discussion of the nineteenth-century approach to acting, theories of elocution occupy a curious place. Such famous actors as John McCullough and Mary Anderson took lessons in elocution; yet such equally famous personages as Lawrence Barrett and William Gillette scorned it, and Joseph Jefferson thought it should only be taken in homeopathic doses and with great care. James E. Murdoch felt that most actors considered it unnecessary; yet a fair number endorsed Steele Mackaye when he gave recitals as a disciple of Delsarte. Some members of the profession taught elocution on the side, and George Vandenhoff wrote a textbook on the subject; yet an actor's guide-book of 1855 warned beginners against elocutionists. Since apprentices at the Boston Museum and all other theaters were probably exposed to both points of view, we must see what it was that divided actors so sharply.

Nineteenth-century elocution was generally a mechanical approach to vocal culture. It was accompanied by an equally mechanical approach to gesture. Both arose out of the early eighteenth-century criticisms of oratory, the new interest in the language, and the development of systems of notation in the dictionaries.[1]

There was, in the mid-eighteenth century, a non-mechanical elocution which continued for some time. Sheridan, about 1760, stressed chiefly force and grace, and advocated that one should "speak entirely from the feelings."[2] Whately, in a rhetoric of 1828, protested against unnaturalness, too much stress on voice, and the use of elocutionary marks to indicate readings. As late at 1843 F. H. Dwyer wrote that "a chastely correct ear, sensibly alive to the good feelings of nature, being perfectly master of your subject, and letting it fully and exclusively occupy your mind, can ever enable you to obtain modulation."[3]

The mechanical approach was exemplified by the work of Burgh, Walker, and Austin. Burgh in 1762 analyzed the bodily reactions for ninety-eight different moods. Walker, who wrote a series of elocutions during this period, devoted seventy pages to sixteen rules for pauses. Austin's *Chironomia* made an elaborate analysis of gesture with letter-symbols for positions and movements of the hands, arms, etc. In 1822 there appeared a study which was to influence texts for the rest of the century. This was Rush's *Philosophy of the Human Voice.* It stated first the several techniques of vocal expression, then gave the several passions each might express, and stressed what it called the five modes of quality,

force, time, abruptness, and pitch.[4] Texts often indicated emphasis by devices similar to the following: "After dinner, he RETIRED *(as was his custom),* to his BEDCHAMBER, WHERE *(it is recorded),* he SLEPT QUIETLY for about a quarter of an hour."[5] The system of letter-symbols must have reached its apogee in Alexander Melville Bell's analysis of the four words, "Is this a dagger." These words have "hqpshr" above them and "stR3" beneath. The symbols told the student that the hands were to be horizontal, oblique, prone, and shrinking, and that the body was to be starting, looking to the right, the left foot in front with the feet separated the length of a foot, and the weight on the right foot.[6]

Not till 1888 was there even a partial return to Sheridan in the work of Samuel S. Curry. Meanwhile, some studies grew extravagantly pseudo-philosophico-scientific in their classifications. Delsarte saw expression as a trinity. The head stood for the intellectual; the torso, for the soul or the moral; and the limbs, for the vital or the physical.[8] Other texts veered toward the feminine-aesthetic: "The law of the mind is such that in giving it receives . . . It first appears in a certain generosity . . . in the breath of the coming summer." One, with the boldness of St. Thomas Aquinas, sought to reconcile Rush and the triune Delsarte.[9] It should be mentioned that the type of elocution taught by L. G. White to Forrest and Murdoch (and David Ingersoll) dealt chiefly with emphasis and the means of conveyance, and that both McCullough and Murdoch moved over to the non-mechanical school when they wrote of acting.[10]

Actors were not so sharply polarized in their approach to general character-creation. They differed as to whether they acted emotionally, intellectually, or through some combination of both these methods. At the intellectual pole stood Coquelin. Like Diderot, he felt that the actor must remain unmoved.[11] This famous French actor built up his parts in very systematic fashion. First he studied the psychology of the character and its relation to the play; then he decided exactly how the character looked and talked; next, when he had memorized the lines, he asked the imagined creation to recite the part for him; and finally, he imitated this creature of his imagination. Edwin Booth, too, must have belonged to this school. He related appreciatively that the only time he felt a part his daughter told him it was the worst performance he ever gave.[12]

At the other pole stood actors like Junius Brutus Booth and William Warren. The elder Booth went about all day in the role he was to play at night. Warren put on his character with his dress. When a part was "hanging over" him, he could only moon about and think over it. Both these descriptions of Warren's approach to acting tally with the directions he gave a beginner at the Boston Museum: "You bump into me hard — hard. Don't mind who I am. It's Puffy, the Baker, you're running into."[13]

The middle ground was held by those actors who felt the actor should have "emotional excitement sufficiently strong to furnish him with elements of expression, but not strong enough to disturb his consciousness of the fact that he is only imagining."[14] Here stood Fanny Kemble, seeing acting as part imagination and part presence of mind. Probably wavering somewhere in the vicinity was Macready. His diary notation for September 11, 1833 read in part: "Bore in mind Sir H.B.D.'s criticism, and endeavored to act from the mind direct and not to lash myself into excitement of physical exertion."[15] Upon occasion, writings about these theories deteriorated into a discussion as to how much the actor's identity was lost in the role, but of this fruitless quibbling it were fruitless to speak.

Actors seem to have been cognizant of a necessity for relating the role to the play, even if stage managers did not stress this. An actor's guide of 1855 suggested that actors first know the story, the plot progress, and the intention of the author of the play, and then go on to the deportment which the action of each scene required. When Murdoch taught Lady Macbeth to Adah Isaacs Menken, he refused to mark her prompt-book until she had a preconceived idea of the character and an appreciation of its purposes with relation to Macbeth. Wallack went so far as to suggest that the actor should know the other parts better than his own.[16]

For most actors, the study of acting was the study of mankind. Again and again the point was stressed. John Hill, in 1755, thought that acting should "resemble real occurrences," though he happened to recommend the copying of real persons only for low comedy.[17] Actors worked on the general bodily movements characteristic of a trade, such as cobbling, and also the peculiarities of some particular individual. Mansfield sought out specialists in infirmities and studied persons in clubs, on the avenue, and in hospitals while preparing his famous characterization, the roué, Baron Chevrial. Long before Stanislavsky, Herne tried to get his actors to see parts as real people who had had a life of their own before the play began.[18] Clara Morris got her make-up for a scar from the cut throat of a woman. Uncertain as to how to play a sudden death, she paid a person suffering from heart disease to run up a long flight of stairs that she might carefully watch the physical reactions to the ordeal.[19] Macabre as it sounds, the actor was not above hastening death itself to further the study of his art.

Newspaper Criticism

THE young actor of today, after an opening, waits through the night for the late city edition of the morning newspaper. Once it has arrived, he turns feverishly to the dramatic page to see if his play is a suc-

BOSTON MUSEUM.

MANAGER, MR. R. M. FIELD.

RULES AND REGULATIONS

The DISCIPLINE that governs every *first class theatre*, will be observed at this establishment, and the cooperation therein of ALL employed is most earnestly solicited.

1. The Green Room is provided for the quiet and respectable assemblage of the Ladies and Gentlemen of the Company. Previous to the commencement of the performance, three calls will be made at the doors of the dressing rooms, "*half hour*," "*twenty minutes*," and "*orchestra*." The call for each act will be made in the dressing rooms, corridors, and all subsequent calls for the play will be made in the Green Room only. TEN MINUTES will be allowed for change of dress between the acts of the play. FIFTEEN MINUTES allowed between pieces when recall for "make up," wig, etc., requires alteration.

2. REHEARSALS MUST BE PROMPTLY ATTENDED. The calls for same will be posted up by the Prompter, in the Green and Music Room *before the call of half-past six*, on the evening previous to the day for which the call is made. The Green Room clock is to regulate the time. Ten minutes will be allowed for difference of clocks at beginning of rehearsals. The bills of the week will be put up in the Green Room on the preceding Friday of each week. The Ladies and Gentlemen of the Company must keep themselves advised of the calls, and order of business, in addition to the Prompter or their places of residence. Those whose names are not in the bills of the week, are expected to be absent from home for any length of hours, will leave notice where they may be found, in the event of an unforeseen emergency.

3. Every Gentleman engaged in the Museum, must provide himself with short hose, pumps, wigs, cocked hats, swords, shoes, boots, buckles, gloves, canes, fans, and other articles that may be appropriate and necessary to the costume he is required to wear. When the subject is of the present period, the whole must be provided by the performer. The Ladies of the Company furnish their own dresses in every case.

4. During the performance, silence must be observed in the wings, and in the Green Room, and must be carried on in a low tone of voice, and ALL UNNECESSARY NOISE AVOIDED.

5. No SMOKING will be allowed beyond the limits of the Music Room, which is the ONLY PLACE FOR THAT PURPOSE for the use of REGULAR MEMBERS OF THE COMPANY AND OTHERS INVITED ONLY.

6. No one connected with the Establishment, in any capacity, will be permitted to introduce friends, relatives, or strangers to behind the scenes, into the Green Room, or any of the dressing rooms without permission of the Management.

7. No one will be allowed to occupy the proscenium or entrance during which they are connected in any part of the performance.

8. In case of FIRE, or other serious danger, the word or cry of FIRE, or other alarm, can be heard distinctly by the whole house, *and he or she will be sent to the right about* instant. The Ladies and Gentlemen are requested to remember the proximity of the audience, and leave the stage without noise.

9. The Stage Manager and Prompter's duties are strictly private. All business will be transacted in the Stage Manager's Office.

10. Each dressing room will be under lock and key, and a key board provided at the Back Door, where the last person using the room is required to leave the key.

11. All engagements, for whatever department of The Boston Museum, Orchestra, Circus, Ballet, Scenic, Musical Department, etc., except where made by duly signed contract or memorandum, *are by the week*, and may be terminated at any time, with or without the giving of a week's notice, as the Management may elect.

WM. SEYMOUR,

STAGE MANAGER.

BOSTON MUSEUM, Aug. 25th, 1880.

cess and if he himself has "got a notice." The stock company apprentice also probably scanned reviews eagerly. But could he really hope for any personal notices? Could he expect any helpful criticisms? In an attempt to answer these questions, the dramatic columns of at least two Boston newspapers during the years 1849-93 were examined for references concerning the beginning actors of the Boston Museum.[20] The results of the search are necessarily suggestive and illustrative rather than conclusive and comprehensive.

Stock company apprentices evidently could be noticed in the press. At least twenty of the twenty-eight Boston Museum beginners were mentioned in reviews, and seventeen received such notices within their first four years of acting. Eight of the seventeen got into the dramatic columns during their first year. The actors who received no notices were those who proceeded only in part beyond the utility line. Some apprentices, however, received criticisms while at or below this level.

The apprentices probably could not count on being noticed frequently. In their first four years, twelve of the Boston Museum beginners got notices on from one to five performances, and five were criticized on from eight to fifteen performances. The chances of being noticed in the early period were seemingly fewer than in the two succeeding periods. Probably this was because of the fuller criticism of the later periods. The same condition also tended to make for somewhat more criticisms per actor in the later years. The proportion of women getting reviews was greater than their proportion in the group. This may have been due to the smaller number and greater length of women's parts.

Some of the criticisms merely told the beginner whether he was good or bad. He did not learn where or when or why. The critic called him either adequate, careful, satisfying, pleasing, or totally inadequate. Once a reviewer recommended that a beginner "be asked to resign."

Frequently, however, the critic informed the apprentice exactly where he was happy in his characterization and where not. A beginner was praised for being "simple and natural," for showing care and good judgment in make-up, for playing strong scenes exceptionally well, or for seeming to "understand thoroughly the reluctance which servants ordinarily felt to submit to the slightest operation at the hands of a physician." He was blamed for lacking the "lively picturesqueness" the role needed, for speaking his lines through his nose, or, worse, for not knowing his lines at all. Sometimes praise and blame were carefully commingled. The reviewer found real feeling and humor, but a declamation "not faultless." He considered a characterization excellent "barring the dialect." More subtle, but nevertheless explicit, the criticism said that the part was caricatured rather than characterized.

Occasionally, the critics essayed to be teachers. One told an apprentice that "she identified herself with her part as an actress should."

Another compared a present performance favorably with past ones, and said an actress had been tame so long that she should have emphatic encouragement for this return to animation. There was sometimes even an element of adjuration: the apprentice must study carefully if his early promise was to be fulfilled. Or, like some friendly counsellor, the reviewer happily noted the rapid improvement of the beginner and pointed out that it was due to his constant attention to business.

Clearly, the young stock company apprentice had good reason to scan the reviews. But did he heed what was printed there? Did he realize that here was valuable instruction, doubly valuable because it came from the other side of the footlights? The answer is, probably, yes. At least there was one striking instance of this among the Boston Museum beginners. Mary Shaw was a very handsome girl when she came to the Museum in the fall of 1879. The management, however, disregarded her looks and soon put her into emotional roles. The young actress evidently did not like this. Neither did the critics like Miss Shaw's interpretations. They told her that, whatever her comeliness, if she played an old woman or a character role, she should apply her make-up so as to look the part. It took several such criticisms and about a year for Miss Shaw to learn her lesson. But learn it she did. In April 1881 she played the hag, Meg, in *Jeanie Deans,* and her portrayal was called "intense and realistic."[21] In this one instance the school of experience got results, and it got them by its own peculiar method of instruction.

Effectiveness of Stock Company Training

TO evaluate the nineteenth-century stock company as a school for actors is a difficult task. Stock company training cannot be called effective or ineffective simply on the basis of adherence to a set of educational theories. The stock company accepted beginners, to be sure, and knew it had to train them. But basically it was a professional theater whose main purpose was to show a profit. If a manager was to be successful, he had to consider many things besides the welfare of young apprentices: the public and its whims, production expenses, the attractions at other theaters, the state of the weather. The stock company was a hazardous business, lacking many of the advantages of the present-day theater, and shifting and changing as the world about it shifted and changed.

Difficult as any judgment may be, the modern dramatic school is commonly compared with this "old school." An evaluation on the score of schooling is therefore in order.

In the early period, the stock company was potentially a good school in that the apprentice saw many plays produced. He watched

classics and first performances. He listened to trash and to dramas that at least pretended to literary quality. Here, if the beginner could but grasp it, was the opportunity of becoming a critic of plays and of the characters in them, and of learning to appreciate what good dramatic writing meant.

Whether the school was also potentially good in that the apprentice had a chance to become a critic of good acting is a moot point. Even the worst companies were visited by stars, and some of these must have been worthy of their momentary fame. But perhaps only the better theaters could have developed an appreciation of what constituted good individual and ensemble acting.

Beginning men during this period, while they were utilities, could have learned much about creating characters for the stage. In the short roles there was a chance to grasp fundamentals; the longer parts brought a challenge; and the very number and variety of the roles offered the possibility of a rich and rewarding experience. To women, however, the utility line offered little. Only when they entered as responsibles, or happened to rise to that rank, did they receive a more promising set of roles. For men, therefore, if not for all women, the potentialities of the school in this respect were great.

The scheme of advancement in a stock company, moreover, was probably fairly successful. The apprentice had to discover his niche, his proper line of business, and usually he did. He tried out in short parts similar to those of all the lines of business, advanced to longer parts, moved toward a particular line, and finally entered it. For the most part, this progress was free, gradual, and continuous. Testing and re-testing could take place at any time, and past mistakes could easily be rectified. Even the despised benefit helped in this process, for it permitted the beginner to try out in a play and part of his own choice.

But if the stock company of the early period allowed the apprentice to find his niche, it did not always teach him how to fill it. This was perhaps the basic weakness of early period stock company training. The conditions of rehearsal were hardly conducive to the proper study and portrayal of roles. The help of text and stage manager was for the most part meager, and the assistance of star and older actors was uncertain and haphazard. These were major handicaps. What the beginner learned, he learned almost entirely on his own. The exceptionally talented youngster, while watching plays, would sense their worth and gradually build up a set of critical standards. While he was copying older actors, he would try to see the reason for their movement, business, and characterization. Eventually, granting him proper initiative and reasonable luck in the matter of managers, he would make of himself a creative artist in his own right. But most beginners must have suffered from the lack of real, sustained guidance. They probably floundered, copied blindly, learned the tricks of the trade, and became, at best, somewhat inferior

craftsmen. The great potentialities of this school could often never be realized. The stock company of the early period was probably a good school of acting only for the very few.

In the late period, the apprentice stood a far better chance of receiving adequate instruction. Rehearsal conditions had improved, and the stage manager now really took charge of productions. But, paradoxically, there were now few roles to play. The beginner, if he had a better idea of what he was doing, sometimes must have taken a long while to discover his best talents. When he did discover them, he might have only a scanty background of acting experiences. This late period school, at its best, could probably turn out somewhat better craftsmen than the early stock company. But it did not give the extremely talented the richness of experience they deserved.

The school of the middle years at times had some of the better characteristics of both the other periods. The stock companies of the late seventies offered the beginner the best opportunity to learn his acting. They were not the best of all possible schools, of course. But the young actor could find there a chance to play in a Shakespearean tragedy or in one of the "old comedies"; a chance to rehearse a part a fair length of time, and to work on it during a long run; a chance to watch some good actors playing together; and a chance, with the help of the stage manager, to try to find the well-springs of their art.

It may be of interest to show how certain desirable features of stock company training could be stressed in our modern schools of acting and how certain undesirable features could be avoided. The features that seem most worthy could hardly be used in a small professional school with its one or two performances a year. Nor could they be applied to the summer stock company with its short rehearsal periods and weekly change of bill. Therefore, most of the suggestions have reference to the university schools of the drama.[22]

In this imaginary modern school with stock company features, the student practices the elementary skills necessary for the stage, learns the theory of characterization, and — he acts. At first he plays a wide variety of roles. Perhaps he studies carefully one of his own choice. Then, as his particular talents are discovered, he advances to longer roles, and concentrates on one or several types of work.

While the student is being tested, he acts chiefly in one-act plays. These are given for single performances before a studio audience. Once or twice during his first year, however, he also acts in a full-length drama before a regular audience. These productions run for at least a week,[23] so that the student may have some chance to grow in a part. The more successful of the productions, too, are kept in the repertory and presented either in festival weeks or in succeeding seasons. The plays presented are of generally high quality.[24] They are drawn from all periods of dra-

matic history, and offer the student a chance to learn something of the several styles of acting.

The rehearsal periods for the plays are long. The full-length plays receive from three to four solid weeks of rehearsal or their equivalent. Short plays get the equivalent of perhaps two weeks of rehearsal. Each play is under the complete control of one director, but the student acts under several directors during the year.

Stars from the professional theater are invited to play in a few of the regular productions each year. Or, better, one or more prominent professional players are paid to remain in residence during an entire season.[25] Graduates of the school, too, are asked back to play occasionally. The student should benefit from watching and playing with really experienced players and from working several times with the same actors.

The university theater has rules and regulations similar to those of the professional theater. These rules are enforced through the actors' own discipline. Thus, the beginner develops a sense of his obligations to the management, the directors, the play, and his fellow actors.

Finally, and not least, just off stage the theater has a green room. There the apprentices may chat between acts or listen in silence for their cues. There they may best learn that fundamental lesson of the art of acting: that a play is a story told on a stage before an audience, and that they, the cast, as a group, are the story-tellers. The beginners at the Boston Museum must have learned something of this lesson during their long years of apprenticeship. Let us hope that the student of acting in the modern dramatic school may learn it as well or better.

Notes

1. Sanford, *English Theories of Public Address,* p. 191.
2. Sheridan, *A Course of Lectures on Elocution,* pp. 148–9.
3. Dwyer, *Essay on Elocution,* pp. 18–29.
4. p. 49.
5. Barker, *Introduction to the Grammar of Elocution,* p. 95.
6. Bell, *Principles of Elocution,* p. 192.
7. *The Province of Expression.*
8. *Ibid,* p. 345; Stebbins, *The Delsarte System of Expression,* p. 41.
9. Fulton and Trueblood, *Practical Elements of Elocution,* p. 85.
10. The "Success on the Stage" articles in *North American Review;* Murdoch, *The Stage,* pp. 31, 38, 287.
11. Coquelin, *Art and the Actor,* p. 60; Diderot, *The Paradox of Acting.*
12. Skinner, *op. cit.,* p. 173.
13. Letter of F. C. Griffith to the author.
14. Lewes, *On Acting,* p. 105.
15. The physical exertion referred to was probably shaking a ladder. Sir H. B. D. was probably Sir Henry Bates Dudley, vol. I, pp. 61–2.
16. *Memories of Fifty Years,* pp. 166–7.
17. *The Actor,* pp. 224, 272.

18. Ormsbee, *op. cit.*, pp. 171–2.

19. Morris, *Life on the Stage*, p. 395.

20. The attempt was made to get representatives of two types of criticism for each year: one, an informed and intelligent criticism which might, however, be tolerant, kindly, or even favorable in tone; and one, a criticism no less informed and intelligent, but which was definitely acidulous in tone. When, as sometimes happened, these types of criticism were not available, resort was made to all the newspapers for that year. Two types of criticism were avoided: one, a legitimate criticism, but gushing and sentimental; and the other, an illegitimate form, no criticism at all, which occurred chiefly in the early years and which was merely "puffing," that is, paid-for advertising, or vicious comments intended to produce such advertising.

21. *Transcript*, April 5, 1881. *The Advertiser* and the *Globe*, though they do not refer to make-up, also praise this performance.

22. For descriptions of some of these, see: MacGowan, *Footlights Across America;* Smith, "The University Theatre." *Theatre Arts Monthly*, vol. 17, 521–34, July, 1933; Welch, "Toning Voices and Dialects in a School of the Drama," *American Speech*, pp. 19–22, April, 1933; "Portrait of a Theatre, The Drama Department at Carnegie Tech." *Theatre Arts Monthly*, vol. XXIII, pp. 486–511, July, 1939.

23. The theatre would have to be able to draw from a fairly large university or town audience. The theater, however, is small, having perhaps 200 seats. Therefore, an audience of 1,400 would fill it for a week.

24. The studio plays offer no copyright problem and so can all be of good quality. For the regular productions, no more than two or possibly three are originals or revivals.

25. The professional actor may teach a course or two. He is not paid excessively, the inducement usually being the chance to play a part or two that he has always wanted to play.

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Exhibitions in the Print Department

Prints by Alfred Hutty

ALFRED HUTTY holds a distinguished place among American etchers. In studying his vast *oeuvre,* one is impressed immediately by his high achievement in the interpretation of trees. Perhaps no other American etcher has drawn trees upon copper with more profound observation and conveyed the singularities of the various species — whether oak, willow, pine, birch, or sycamore — with truer character. However, his versatility is evident in other fields as well. He has many portraits and compositions in figures, architecture, and picturesque scenes of North and South.

The artist was born on September 16, 1878, at Grand Haven, Michigan, which at the time was a small logging and lumbering village. This would seem to indicate that his interest in trees, which asserted itself at an early age, was the result of natural instinct and association. While in his early teens, after a few years at Kansas City, he was taken by his parents to Leavenworth, Kansas; and although this was a frontier military post, provision was made by its public school for young students of talent. Hutty's ability was rewarded when but fifteen years of age with a scholarship to study at the nearest art center. After this preliminary training, circumstances made it necessary for him to find means of self-support, and the young artist was fortunate in finding a position in designing stained glass at Kansas City, and later at St. Louis. The latter city also afforded him the possibility for further study at the art school and for seeing important exhibitions at the Art Museum.

It was while attending one of these exhibitions of paintings by a well-known Eastern painter, and learning that the artist was to be an instructor in the newly organized landscape school of the Art Student's League at Woodstock, New York, that Hutty determined to attend the summer sessions and pursue art as a profession. This was in 1907. The study of drawing and painting under these stimulating conditions marked rapid progress in his development. The beautiful environs of Woodstock — with its paintable hills, lakes, rivers, woodlands, and skies — held Hutty with its rare opportunities for fifteen years; in fact, he still has a studio there.

During the first World War the artist served as a Marine camoufleur, and it was then that he had the chance to become acquainted with the picturesque old city of Charleston. At the close of the hostilities he was invited to establish an art school for the Carolina Art Association, Charleston, and soon afterwards his etchings made their first appearance. He did four plates in 1921. However, it is difficult to believe that Hutty had not made many experiments before that date, for these prints are by the hand of an already accomplished artist.

The beauty and quaintness of Charleston has held Hutty's interest to this day. It was here that he found the inspiration for his first plate, "In Bedon's Alley," and the many fine prints that were to follow in the succeeding twenty-three years. It was at Charleston, with its many charming doorways, narrow streets, high walls, and vistas, that he found full expression, first with his responsive pencil and later with the etching needle. It is no wonder that, with

all this material about him, Hutty took up residence in one of the town's mellowed brick houses. The studio, he tells us, was originally the old slave quarter. Dividing his time between Woodstock and Charleston, with time out for visits to England and Europe, he executed many notable plates that have found their way into the collections of museums, libraries, and private individuals. The long list of awards, too numerous to mention here, are a sure sign of the appreciation accorded him by museums and etching societies.

"Birches," 1924; "Sycamores," 1924; "Beverly Beeches," 1926; "Pines," 1928; and "Windblown Pines," 1929 are typical examples of a distinguished series of tree plates. They are drawn in a manner particularly suited to Hutty's temperament. The planes, perspective, and characteristics are carefully studied, and are free from mechanical precision. The foregrounds and middle distances are particularly successful in harmonizing with the main theme, giving the lines and masses perfect support and relationship. Other tree subjects demanding attention are "California Pines," "Trees Against the Sky," "Berkshire Willows," "Burnham Beeches," "Hill Country," and "Gossips." Still others are "Sea Island Trees," "Mountain Birches," "An Oak at Middleton," "Old Sycamores," "Thorn Trees, Nantucket," and "On the Maine Coast," with their well-grown straight and twisted branches and graceful, rounded leafage. The composition is always of the most careful selection, and the technique hides all evidences of effort. "Across the Valley," done in 1928 at Derby, England, is an excellent example of these attributes, and the Albert H. Wiggin Collection is fortunate in possessing this plate in eight states, giving full exposition to the artist's methods.

Charleston and its surroundings that furnished Hutty with his subjects and inspiration are etched with eloquence and authority in "Corner of the Huguenot Church," "In Old Charleston," "Cottage Row, Porgy's Home," "Court Activities," "Pirate Houses," "In A Southern City," and — perhaps most interesting of all to those who know Hutty — "My Charleston Studio." The skill with which he interprets incidents of the South through native negro life is graphically recorded in "Young Blacks," "On a Carolina Road," and "Potato Picking in the Low Country." "Wives of Fishermen" is one of his best figure compositions.

Lithography is another medium in which Hutty's versatility has been brought to full fruition. A strong series of lithographs shown in the exhibition includes "Twin Beeches," "A Gate on Legare, Charleston," "Southern Live Oaks," "Rolling Hills," "In Noirmoutier," "In Bolton Brown's Orchard," and "An Apple Tree."

A conventionalized snail along with his penciled signature symbolizes the artist's late decision to use the copper plate and needle as a means of his expression. Other artists of note who took up etching seriously after middle life were Seymour Haden, Jean-Louis Forain, Arthur Briscoe, and Frank W. Benson. There is no time element in artistic achievement; and it matters little whether recognition comes to one early or late. As with all distinguished work, Hutty's efforts have the spirit of youth and the feeling that each plate is a fresh inspiration.

ARTHUR W. HEINTZELMAN

The Mission Press at Honolulu

WHEN the first missionaries sent out by the American Board arrived in the Hawaiian Islands, they brought with them an awkward Ramage press which they set up at Honolulu, the largest town on Oahu. The first printed sheet, the opening pages of a native spelling-book, did not issue from the press until January 7, 1822, but for three decades thereafter the missionaries regularly prepared and printed Hawaiian texts.

The Library has long had a number of these primitive little volumes — several of them the gift of Professor Howard Malcolm Ballou, a student of the Oahu press and a compiler of its bibliography. The earliest of the items is a copy of the 1827 edition of the *Himeni Hawaii,* once owned by Theodore Parker. Printed first in 1823 and again in 1826, this collection of forty-seven "songs to Jehova, the true god" was the work of Hiram Bingham, unofficial leader of the group, and William Ellis, a former member of the London Missionary Society. Many of the selections were original with the collaborators, but the volume also contained translations from Watts and Pope, several choruses of the *Messiah,* and the triumphant strains of "Owyhyee's idols are no more." A later edition of this work, the *O Ke Kumu Leomele* or *Hymns and Tunes* of 1834, is also in the Library's collections.

The major undertaking of the mission, however, was the translation and printing of the Bible — a project that was to occupy nearly fifteen years. With only untrained native assistants, the greater part of the work had to be done by the missionaries themselves, and it was systematically divided among the whole community. The manuscripts for Matthew and Mark were taken home by returning members and printed at Rochester, N. Y., but the gospel of Luke was going through the Oahu press from December 1827 to March 1829. Because of the meager facilities only twelve pages could be issued at a time, and in many cases the early sections were worn out or destroyed before the final pages appeared. The Library's portion of this work covers only p. 25 to p. 32 and appears to be part of the third form which was completed in November 1828. The collection also includes the *Psalms of David,* or *He Mau Halelu a Davida,* which came off the press in June 1830, a copy of the *New Testament* of 1841, and the whole Bible of 1843.

The secular products of the press are equally well represented. Lorrin Andrews, who headed the colony at Lahainaluna, had already done much to systematize the Hawaiian language. In 1828 he designed a little tract — *He hope no ka pi-a-pa* — which was intended to supplement the ordinary spellers and to explain the mysteries of time and geography to his young pupils. The first edition, printed in only a hundred copies, was soon increased by 20,000 in 1829 and by another 10,000 in 1830. The Library has a copy of the third edition and also a copy of *A Vocabulary of Words in the Hawaiian Language,* which Andrews compiled.

This group of early Hawaiian imprints has recently been increased by the acquisition of *The Pilgrim's Progress* of 1842. The book with its polysyllabic title, *Ka Hele Malihini Ana,* is a sturdy volume of 418 pages, its press work indicating the developing skill of the workmen. Unlike the other volumes, it is illustrated with eight crude woodcuts, the frontispiece showing the dreaming Bunyan and the others the encounters of "O Keristiano." The translation of the famous allegory was made by the Reverend Artemas Bishop, one of the early arrivals in the Islands. Dr. Bishop was a graduate of Union College and Princeton Theological Seminary and was ordained at New Haven two months before his departure.

Before its dissolution in 1859, the Mission Press issued nearly 200,000,000 pages, each prepared and supervised by the members themselves. It was a powerful force for the education and civilization of the Hawaiians, and travellers reported that they were ready to perform "any service, however menial, for a book."

E. L. A.

Ten Books

Contemporary Italy. By Count Carlo Sforza. Dutton. 1944. 430 pp.

Count Sforza, one time Foreign Minister of Italy and now a member of the new Badoglio government, is one of the leading liberal statesmen of Europe. His history of contemporary Italy is a first-hand document, since much of the information was gained through a long diplomatic career that goes back to the Conference of Algeciras. Indeed, this is not only Italian but also European history. Count Sforza has known the most influential figures of his time — popes, prime ministers, diplomatists, party leaders, and thinkers. He himself is a man of philosophical bent; the chief distinction of his book lies in the larger view with which he discusses the progression of events. In a dozen swift sketches he presents the background of Italian life from Machiavelli and Savonarola, through Vico and Alfieri, to Manzoni, Mazzini, and Garibaldi, and then to Croce. In some respects, the story of the last twenty-five years is the most valuable — it is a more revealing "Inside Europe" than any account by a journalist could be. Thus Count Sforza exposes d'Annunzio as a political poseur at Fiume; appraises the ministries of Orlando, Nitti, and Giolitti; and then follows the gradual swelling of the monster of Fascism from its beginning in 1919 to the murder of Matteoti and the subsequent unmasked campaigns of violence. He points out the hollowness of the concordat between Mussolini and Pius XI, resulting in the disillusionment of the latter at the end of his life. Count Sforza blames the Facta cabinet for the success of Mussolini's "March on Rome" and he spares no adjective in condemning King Victor Emmanuel. He ends, however, on a note of hope both for a regenerated Italy and an interdependent community of nations. (*Z. H.*)

Triumph of Treason. By Pierre Cot. Ziff-Davis. 1944. 432 pp.

Among the scores of books dealing with the fall of France, this account by Pierre Cot, air minister in the Blum and Daladier cabinets, stands out by virtue of its thorough documentation, earnestness, and historical perspective. Together with the two former prime ministers, General Gamelin and a few others, M. Cot was indicted by the Vichy government as responsible for the *débacle*. However, M. Cot fled in time to England and then to America; and it is from here that he answers the charges. He begins with the Riom trial, and shows that the Supreme Court was unconstitutional and the procedure, arbitrary. The investigation was limited to events that took place after June 1936, thus trying to mask the responsibility of Marshal Pétain and General Weygand, respectively minister of war and commander-in-chief just before that date. The absolute faith in the Maginot Line and in the defense strategy, the distrust of armored cars and aviation were mainly due to the influence of Pétain and Weygand, who had not even used the entire sum which parliament voted for the army, while the Popular Front later expended twice as much on remilitarization. The defeat was not caused by lack of weapons; indeed, the larger part of the tanks and planes were never thrown into battle, but were left for the Germans to capture intact. It was the mistakes of the High Command — its ignorance of modern warfare — which led to the sudden collapse. General de Gaulle's timely warnings about the possibility of a German break-through by tanks were ridiculed; and, instead of meeting the German armored divisions with armor, the French tanks were distributed one by one among the infantry regiments where they proved utterly useless. The French air force was weak, but it was the ministry of finance which refused the necessary funds upon the advice of Marshal Pétain and his generals. (*Z. H.*)

U S S R. By Walter Duranty. Lippincott. 1944. 293 pp.

In a small compass Mr. Duranty presents here a comprehensive history of Soviet Russia. He writes with his customary ease, basing his narrative upon personal observation and experience. The story starts with the last days of

Tsarism, then after a brief sketch of the Kerenski revolution it describes Lenin's role, and the civil war; Trotski's rise and fall; the emergence and consolidation of Stalin's power; the five-year-plan and the agricultural collectivization; the treason trials and the Nazis' hope for utilizing the fifth column; the Munich agreement at the expense of Russia's humiliation; Stalin's pact with Hitler, thus borrowing time for further preparation; and finally, the invasion of Russia and the War. "The history of the Soviet Union," the author writes, "has been a steady swing away from the early ideas of extreme or 'militant' Communism to more practical and reasonable methods and inevitable compromise." The War has emphasized a hundred-fold the move towards nationalism. Mr. Duranty also believes that the Russians have abandoned their first impulse to impose their ideas upon the Western Powers. After the War they will need foreign help, and it will be to their interest to co-operate with the United States. (*Z. H.*)

D-Day. By John Gunther. Harper. 1944. 276 pp.

Mr. Gunther's account of a ten-week journey to the War is written in the form of a day-to-day journal. It was sheer luck to have been in Algiers just before D–Day and to get an interview with General Eisenhower in Malta from where the invasion was directed. The author was surprised to find himself the third American to step on Axis soil. His report on General Eisenhower as Chief of Operations, describing his life on the field as well as his relation with his British aides, is one of the best to date. Of Generals Alexander and Montgomery, he quotes one of their officers: "Alexander is the cannon, and Montgomery is his shell." D–Day itself does not take up much space in the book. We get more coverage on people and places, on the difficulties and excitements of living "hard" in strange quarters, on incidents about famous and infamous personalities, and on the slow, purposeful development of a victorious army. In Sicily Mr. Gunther watched three different battles while he was bathing in the sea. He also considers the problems of AMG in the practical administration of the liberated areas and makes interesting comments on the Italian underground. In Cairo he found life "lush," with many political and military overtones. His analysis of the Turkish dilemma clarifies our government's recent stand on that country. Mr. Gunther ended his Odyssey at Miami, where he arrived via Africa and Brazil. (*L. A. M.*)

Bataan, The Judgment Seat. By Allison Ind. Macmillan. 1944. 389 pp.

The author, an intelligence officer attached to the Philippine Department Air Force, begins the story of his experiences in April 1941, on a transport bound for Manila. On his arrival, he went to Nichols Field, where he and his immediate superior, Colonel Harold H. George, started to strengthen the air defenses of the Islands. Anti-aircraft guns, maps, radios and other military supplies were lacking, and could not be obtained in quantity in the United States. During the summer, the author flew to Singapore, Australia, and the Dutch East Indies on inspection trips, finding everywhere the same unpreparedness. Colonel George and his associates tried hard to collect equipment and make plans for an air raid on the Japanese naval base on Formosa, which might have delayed or weakened the impending Japanese invasion. Too few of the four-motored bombers sought by them arrived before Pearl Harbor, so the attack was never made. On December 7 the raids on American air bases began. There was almost no effective opposition, and the author tells of taking cover in rice paddies while the enemy bombed and machine-gunned the air-field at will. He saw Manila fall, and traveled the dusty San Fernando road to Bataan, where it was hoped that sea-borne reinforcements could be landed. He also tried jungle fighting at Aglaloma Point, but found the Japanese snipers were too well camouflaged. There was a constant struggle against the Sakdalistas, native fifth columnists, who operated even on Bataan. Hunger, disease, and battle-weariness slowly sapped the strength of the defenders. Finally General MacArthur left for Australia and the author left later on another Flying Fortress. (*M. S.*)

Mobilizing for Abundance. By Robert R. Nathan. Whittlesey. 1944. 228 pp.

KNOWING that we have geared our national economy successfully to the demands of war, the author sees no reason why we should not make "the same full utilization of our resources in peacetime." Mr. Nathan is a former member of the War Production Board and of the President's Committee on Economic Security, but his present work is written for the layman and presents current professional opinion with clarity and simplicity. For the short-term situation, the period of re-adjustment directly following the war, he advocates a "selective demobilization" and the continuance of such emergency controls as rationing and price-ceilings. The depressions, however, which have strained our economic system, occur when the volume of "idle savings" increases and the so-called "offsets to savings" are not sufficient to dissipate it. An economy of abundance, Mr. Nathan concludes, can be achieved only by "total spending." He suggests that this can be brought about by a redirection of the tax program, so that the burden will fall on the upper and middle classes, the two most systematic "savers," and disregard those now living at a subsistence level. Equally helpful would be a revision of the present social security laws, so as to afford complete national coverage and to make private insurance unnecessary. As an alternative to such measures, the author favors large-scale government spending. (*E. L. A.*)

The Great Transformation. By Karl Polány. Farrar & Rinehart. 1944. 305 pp.

THIS provocative study exposes the fallacy of classical economics as well as the Utopian nature of the principle of a self-regulating market. Reviewing developments mainly in England, the author explains how the market economy, in which labor is merely a commodity subject to the rules of demand and supply, was deferred by the Speenhamland Law, effective from 1795 to 1834, which gave subsistence grants to workmen. After the repeal of this law, the market system was launched. The economic sphere became separated from the moral and political; the degradation of slum life developed; and Disraeli's famous "Two Nations" were taking shape. Yet the author points out that *laissez-faire* was not, as economists believed, the free play of natural forces, but that, on the contrary, "administrators had to be constantly on the watch to ensure the free working of the system." In international commerce, the gold standard was the keystone of liberal economics. Yet this too was largely Utopian, for the central banking systems of the different nations "reduced the automaton of the gold standard to a mere pretense." When Britain went off gold in September 1931 and the United States followed suit in June 1933, the new age dawned. The new protectionist nation emerged, using token currency in place of the commodity medium gold, and safeguarding it by an absolute sovereignty. Fascism sprang from the malfunctioning of the market system, while the Soviet Five-Year Plans and the New Deal are symptoms of the new directive era. (*M. M.*)

The Land Divided. By Gerstle Mack. Knopf. 1944. 650 pp.

THE author's interest in Panama was first aroused when he was writing a biography of Toulouse-Lautrec. That artist had made some sketches of the principals and spectators during the de Lesseps trials, which called for a study of their backgrounds on the part of the biographer. These investigations led to this survey of the experiments which began with the discovery of America and ended with the completion of the Panama Canal. The period falls into four eras: the Spanish, the Battle of the Routes, the French, and the American. As long as Spain held her colonies, the plans for a route across the Isthmus stopped with investigations and recommendations; however, when the Latin-American states became independent, the English, French, and Dutch showed a lively interest in the various projects that promised to shorten the distance from their Pacific possessions. America's attitude was one of watchful waiting, until the discovery of gold in California made her share the desire for quick transit. She favored the Nicaragua route, leaving the French

company sponsoring de Lesseps a free hand on the Isthmus. After the collapse of the latter, about the time that the Nicaragua route proved unfeasible, the United States government took over the stock and materials of the "Compagnie Nouvelle" and by August 1914 completed the Canal. (*G. R. B. R.*)

Charles Lamb and His Friends. By Will D. Howe. Bobbs-Merrill. 1944. 364 pp.

To Charles Lamb the world was no easy place, but his "sweet and courageous" nature found it unfailingly interesting, and his lovable character bound men and women of all qualities to him. Mr. Howe has quoted generously from the essayist's works, his collected letters, and contemporary reminiscences, drawing him "as he was to himself and to those who knew him." He passes lightly over the Hogarthian London of Lamb's childhood, the tragedy that made him guardian of the ill-starred Mary, and his clerkly servitude to the East India House, where he did "most of his written work." But he has penetrated into the Lambs' lodgings, where there was always "good talk, simple food and drink, wit and good fellowship," and where Wordsworth, Coleridge, Southey, Hazlitt, and Leigh Hunt were numbered among the regular Wednesday circle. The more eccentric figures of George Dyer, "a Goldsmith without his genius," Thomas Manning, the contemplative Orientalist, and Henry Crabb Robinson, whose diaries have preserved Lamb's stuttered puns, were equally at home there. Mr. Howe describes too Lamb's share in the theatrical life of London, then in the "golden age of acting" — his memorable pieces of criticism, his experiments with *John Woodvil* and *Mr. H.*, his little-known *Specimens* culled from the Garrick Collection in the British Museum, and his moving courtship of the accomplished Fanny Kelly. Just as all the city was Lamb's province, from the "saloop stalls" of the chimney sweeps to the "princely apartments" of Montague House, so too was he at ease with the folios of the sixteenth and seventeenth centuries. His wide reading not only gave him a unique vocabulary, but with his appreciation of human foibles made him, the author believes, "one of the most distinctive humorists of English literature." (*E. L. A.*)

Boys in Men's Shoes. By Harry E. Burroughs. Macmillan. 1944. 370 pp.

With a moving warmth and vitality Mr. Burroughs surveys the fifteen years of his unique work at the Burroughs Newsboys Foundation on Beacon Hill and its summer camp, Agassiz Village in the Maine woods. He understands the trials and dangers, the pride and the secret heart-ache of the newsboy or other little street trader, to whom he ministers better than most professional social workers, because, as he reiterates throughout his story, he "was that boy." Mr. Burroughs left his home in a Russian village at the age of twelve and, landing in Boston, he immediately started to sell papers. His nine years of experience on the Boston streets made him a friend of the newsboys for life. After he had become a successful lawyer, he determined to give them a center where good and bad boys of all races and creeds could discover their real interests and talents and develop these under the guidance of sympathetic teachers; where they have expert attention given their health, and where they could bring their troubles. He insisted on beautiful surroundings, good manners, the influence of music, and other "vitamins for the soul." Not contented with establishing the Foundation and interesting benefactors and the public, Mr. Burroughs gave up his law practice in order to devote himself entirely to his charges. Accordingly, while his account includes abundant information about the activities, the camp organization, the crafts, and work in field and stable, the most compelling part is told in terms of the experiences and problems of individual boys, with whom Mr. Burroughs has maintained a direct contact. The success of former "Burroughs' boys" in commercial, industrial, professional, and artistic fields; the acceptance of ninety-eight per cent of those examined for military service; and the fact that juvenile delinquency has not increased in war time among the boys at the Foundation evidently justifies its pioneer methods. (*M. M.*)

Library Notes

That Book Bound in Human Skin

FROM time to time visitors turn up at the Library wanting to see just one particular book — the book bound in human skin. It is no use telling them that the Library has no such book; they insist that there must be one. We, on our part, had come to believe that the whole idea was a preposterous invention, one of those mystifications which grow up around libraries. It was a considerable shock, therefore, to learn that such a book really exists and that, of all places, it is at the Boston Athenaeum. The last issue of the *Athenaeum Items* contains the following story:

Are There Others?

"There is hardly a more curious treasure in the Athenaeum Library than a little volume, bound in what seems a grayish leather, curious not only in itself, for it is the deathbed confession of a highwayman, but more curious by reason of its binding — in the skin of its author. The Latin inscription on its cover, *Hic Liber Waltonis Cute Compactus Est,* is susceptible of two translations: does it mean merely that Walton's book was bound in skin or in Walton's skin? The very name of George Walton was an alias for James Allen. So too were the names of Jonas Pierce, James H. York, and Burley Grove. Fortunately only one of them was Latinized for the label.

"The interpretation always accepted here has been that the highwayman's own skin was used. This belief has recently been confirmed in a striking manner. A visitor to the Athenaeum a few months ago announced himself as the son and namesake of one George Arnold, who did cataloguing work at this Library some ninety years ago. The visitor's grandfather, Peter Low, had come to Boston from London, where his father and grandfather were in the book business. Here he was engaged in book-binding, for the Old Corner Book Store and other clients.

"The grandson relates the story that the skin used for binding Walton's book came from the Massachusetts General Hospital on the very day of his death. Walton was a Jamaica mulatto, and the skin, taken from his back, had been treated to look like gray deer skin. Peter Low had not realized at first the precise nature of the material placed in his hands. By the time his day's work was done, however, he was in great distress of mind, and nightmares filled the night that followed.

"These gruesome facts relating to the outside of the book are matched by its lurid contents. Now, reposing in one of the cabinets in the Trustees' Room, it looks as innocent as a book of Psalms. At large in the world are collectors of everything — including, in a larger circle, the bindings of books, and in a smaller circle, which can be hardly larger than a dime, bindings made of human skin. It would be interesting to learn whether the Athenaeum specimen in this limited field is unique, for surely there can be few books in the world of an interest so impartially divided between the interior and the exterior."

*

The title of the book is given in Sabin's *Dictionary* as "Narrative of the Life of James Allen alias George Walton, alies Jonas Pierce, alias James H. York, alias Burley Grove the Highwayman. Being his Death-Bed Confession to the Warden of the Massachusetts State Prison." It was printed in Boston by Harrington and Company in 1837, in octavo form, and has 32 pages. Sabin lists three copies — in the Boston Athenaeum, the American Antiquarian Society, and the Library of Congress; and it adds "Boston Athenaeum copy bound in Allen's own skin as a farewell present!" This, the 27th volume of the *Dictionary,* was published in 1936; however, the first volume, which appeared in 1868, already listed the book under a briefer title; and that entry, too, had something to say about the binding: "The Boston Athenaeum has a copy bound in a piece of the skin of the deceased highwayman."

As regards Peter Low, who is credited (or discredited) with having made the binding, the earliest record of his name occurs in the *Boston Directory* for 1834: "Low, Peter, binder, h. 10 Avery." In the edition for 1837, the year of the publication of Allen's book, his home is given as Newbern Place. The last edition of the *Boston Directory* which records his residence is that for 1873, and once again it is at Avery Place. This entry, however, also adds "Public Library." So after all, if not the binding, at least the binder has had some connection with this Library.

To be sure, the B. P. L. *Report of the Trustees* for 1872 states that the foreman of the Binding Department was Peter Low. This seems to be his only mention in the Library document. The year before as well as the year after, Frank P. Hathaway was the foreman.

And finally, we are told — and we note it in answer to the query of the *Athenaeum Items* — that the Rare Book Room of the Library of Congress also has a book bound in human skin.

The Papers of Thomas Jefferson

PRINCETON UNIVERSITY will sponsor and the Princeton University Press will publish a definitive edition of the writings and correspondence of Thomas Jefferson in approximately fifty volumes. This project is made possible through a subvention of $200,000 by the New York Times Company as a memorial to Adolf S. Ochs. The editor is Julian P. Boyd, Librarian of Princeton University, who states that the enterprise contemplates the publication of all letters, memoranda, account books, commonplace books, legal opinions, addresses, and miscellaneous papers of Jefferson, together with his public and other writings, such as the *Notes on the State of Virginia,* the garden book, etc. The edition will also include listings, summaries, or full printings of letters to Jefferson. Mr. Boyd will be assisted by a small staff.

An appeal is being made to archivists, librarians, scholars, collectors, and dealers to coöperate with the enterprise by notifying the editor of the existence of isolated documents — especially those in private hands — to the end that the edition may be as complete as possible.

The undertaking is under the supervision of an Advisory Board consisting of: Douglas S. Freeman, Chairman. Fiske Kimball, Vice Chairman, Randolph G. Adams, George A. Brakeley, Solon J. Buck, Gilbert Chinard, Henry Steele Commager, Harold W. Dodds. Stuart G. Gibboney, Carter Glass, Archibald MacLeish, Dumas Malone, Bernard Mayo, Samuel Eliot Morison, Charles Scribner, Datus C. Smith, Jr., Howard W. Smith, Iphigene Ochs Sulzberger, Carl Van Doren, and Lawrence C. Wroth.

It is hoped that readers of MORE BOOKS will send to Mr. Boyd any information they may have about archival or manuscript collections containing Jefferson documents or items of Jefferson interest, particularly those owned privately.

First Edition of Wyclif's Trialogus

THE Library has been fortunate in acquiring a copy of the rare first edition of John Wyclif's *Dialogorum libri quattuor,* generally known as the *Trialogus,* printed in March 1525. The place of printing is not indicated, but scholars have assigned the volume to Basel. The book was the first work of Wyclif to be printed — and his first important work that was printed before the nineteenth century. Gotthard Lechler, the leading authority on Wyclif and modern editor of the *Trialogus,* has suggested that the printer may have been Froben, and that some friend of his was the unknown author of the Prologue, who exhorts the reader not to be repelled by the harshness of the style, as Wyclif in the candor and innocence of his mind did not need verbal fancies and color. Further, Lechler calls attention to a number of errors, which in some cases are due to the insertion of marginal glosses into the printed text. The first printed edition does not correspond with the four extant codexes, but probably was based on manuscripts sent from England.

The title of the first edition was not

used in the manuscripts, and the fact that Wyclif in his own brief prologue calls it *Trialogus* proves that this was the name he chose. He coined the word to mean a conversation of three, analogous to "dialogue."

The work is of great importance for the understanding of Wyclif as the last schoolman and the first English reformer. Written in the last years of his life, it is a *Summa* of his theological tenets as well as his criticisms of the Church and the mendicant orders. As Lechler has pointed out, the book must have been in the making after the Great Schism of 1378, as it refers to Robertus Gilbonensis, who became Clement VII, the Anti-Pope. Further, Wyclif's mention of the "Earthquake Council," called so because it took place during the earthquake of 1382, sets a date before which the work cannot have been completed.

The *Trialogus* was written in the form of a conversation among three characters: Alithia, the solid theologian; Pseudis, the false unbeliever; and Phronesis, the subtle and mature theologian, who speaks for Wyclif himself. The first book discourses on the existence and attributes of God; the second, on time and eternity, primal matter, the nature of man and the angels; and the third deals with the virtues, the seven deadly sins, and the necessity of Christ's incarnation. But it is in the fourth book, consisting of 44 chapters, that one must look for Wyclif's departure from tradition. Here, in the discourse on the sacraments, he expressed the views which the "Earthquake Council" pronounced heretical. Wyclif, through Phronesis, refers to this condemnation in the 37th chapter: "As indeed in the Earthquake Council they condemned Christ as well as the Doctors of the Church as heretical . . ." Among his most impassioned adversaries were monks of the mendicant orders; consequently some of the later chapters are directed against these friars — the Carmelites, Augustinians, Jacobites (Dominicans), and Minorites (Franciscans), whose initials he combined into the word *Caim* (Cain, the fratricide).

While Wyclif's doctrines were condemned and he as well as his disciples were forbidden to teach at Oxford, he did not suffer persecution during the last years of his life, but attended to his pastoral duties in his parish of Lutterworth, continuing to write polemical tracts.

M. M.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books in Bates Hall

Adams, Scott. The o. p. market; a subject directory to the specialties of the out-of-print book trade. Bowker. 1943. 119 pp. Gen. Ref. Closet=Z475.A3

American Bar, The. Minneapolis, Fifield. [1943.] 1249 pp. Gen. Ref.644.56

Brown, Alan Willard, *editor*. Classics of the western world. American Library Ass'n. 1943. 145 pp. Gen. Ref.794.6=Z1035.B835 1943

Bulletin Almanac, the, and Year Book. 1944. Philadelphia, Evening Bulletin. 1944. 576 pp. Gen. Ref.640.31

China, Ministry of information. China handbook, 1937–1943. Macmillan. 1943. 876 pp. Gen. Ref.641.34=DS777.53.A52 1943

"A comprehensive Survey of Major Developments in China in Six Years of War." Includes statistics of relief activities and foreign missions, associations, a chronology of major events, and a Chinese Who's Who.

Library literature. 1940–42. Wilson. 1943. 1192 pp. Gen. Ref.783.28B=6194.105 1940–42

Martindale-Hubbell law directory. 1944. Summit, N. J., Martindale-Hubbell. 1944. 2 v. v. 1. 1929 pp. Gen. Ref. Centre Desk

National Catholic almanac. 1944. Paterson, N. J., St. Anthony's Guild. 1944. 800 pp. Gen. Ref.642.22

National dissertations accepted by American universities. No. 10. New York. 1943. Gen. Ref.782.16

Social register locater, 1944. New York, Social Register Ass'n. 1944. 1008 pp. Gen. Ref. Centre Desk

Bibliography. Libraries

Flexner, Jennie Maas. Making books work, guide to the use of libraries. Simon and Schuster. 1943. Z710.F58

Hazelton, Queena. The naval stenographer. McGraw-Hill. 1943. Z56.H3843

U. S. Navy Department. Manual for stenographers and typists. Washington, D. C. [1943.]

Wight, Edward Allen. Public library finance and accounting. American Library Ass'n. 1943. Z683.W5

Biography

Duffus, Robert Luther. The innocents at Cedro; a memoir of Thorstein Veblen and some others. Macmillan. 1944. HB119.V4D7

Embree, Edwin Rogers. 13 against the odds. Viking. 1944. E185.96.E4

Biographical studies of thirteen Negroes distinguished in various fields.

Lowndes, *Mrs.* Belloc. "I, too, have lived in Arcadia." Dodd, Mead. 1944.

First published in 1942. PR4099.B2Z7 1944

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American bar, The; a biographical directory of the leading lawyers of the United States and Canada. 26th annual edition. 1944. Minneapolis, Fifield. [1943.] 1249 pp. **K3.A52

Berman, H. H., and H. W. McCrone. Applied safety engineering. McGraw-Hill. 1943. 189 pp. NBS

Broadley, Margaret E. Square pegs in square holes. Doubleday, Doran. 1943. 211 pp. NBS

Canadian mines handbook. 1943. Toronto, Northern Miner Press. 1943. 259 pp. **TN26.C21

Carroll, Phil. Time study fundamentals for foremen. McGraw-Hill. 1944. 172 pp. NBS

Chinese ministry of information, *compiler*. China handbook, 1937 — 1943; a comprehensive survey of major developments in China in six years of war. Macmillan. 1943. **HA1705.C52h

Exporters' encyclopaedia, containing full and authentic information relative to shipments for every country in the world. 1944. New York, Ashwell. 1943. 1822 pp. **HF3011.E96

Fischer, Louis. Empire. Duell, Sloan and Pearce. [1943.] 101 pp. NBS

Fur trade directory (The blue book) the only international classified directory of the fur trade. 1944. New York, Mrs. Julian C. Austrian Corp. [1943.] 168 pp. **TS1066.F98

Gill, Tom, and Ellen C. Dowling, *compilers.* The forestry directory. Washington, American Tree Ass'n. [1943.] 411 pp. **SD124.G47

Githens, Thomas S., and Carroll E. Wood. The food resources of Africa. Univ. of Pennsylvania. 1943. 105 pp. NBS
African handbooks, no. 3.

Hamburger, Ludwig. How Nazi Germany has controlled business. Brookings Inst. 1943. 101 pp. NBS

Hat life year book; the directory of the men's hat industry and a complete manual of retail hat selling. 1944. [New York, Hat Life. 1944.] 224 pp. **TS2182.H36

Hazelton, Queena. Secretary to the engineer. McGraw-Hill. 1943. 309 pp. NBS

Kuhns, William R. The return of opportunity. Harper. [1944.] 309 pp. NBS
"Leaders in many fields discuss the outlook for work and careers."

Marine news directory. 1943. New York Marine News Co. 1943. 896 pp. **HE951.M33

Millard's farm equipment directory. 1944. Kansas City, Mo., Implement & Tractor. 1944. 201 pp. **S673.M64

Nash, Walter. New Zealand; a working democracy. Duell, Sloan and Pearce. [1943.] 385 pp. NBS

Olson, Paul R., and C. A. Hickman. Pan American economics. Wiley. [1943.] 479 pp. NBS

Rubber red book directory of the rubber industry. 1943. New York, Rubber Age. 1943. 579 pp. **TS1877.R89

Smith, C. R. F., and K. M. Rheuark. Management of newspaper correspondents. Louisiana State Univ. 1944. 158 pp. NBS

Spiegel, Henry W. The economics of total war. Appleton-Century. [1942.] 410 pp. NBS

Standard insurance directory of New England . . . 1944. Standard Pub. Co. 1943. 1066 pp. **HG8526.A11.S78

Steel, Johannes. Men behind the war, a "who's who" of our time. Sheridan House. 1943. 485 pp. NBS

Stettinius, Edward R. Lend-lease; weapon for victory. Macmillan. 1944. 358 pp. NBS

Straus, Nathan. The seven myths of housing. Knopf. 1944. 314 pp. NBS

Sullivan, Lawrence. Bureaucracy runs amuck. Bobbs-Merrill. [1944.] 318 pp. NBS

Von Loesecke, Harry W. Drying and dehydration of foods. Reinhold Pub. Corp. 1943. 302 pp. NBS

Weatherford, Heiskell, *Jr.* Manual of naval correspondence. McGraw-Hill. 1943. 85 pp. NBS

Who's who in transportation and communication; a biographical dictionary of important living people in the transportation and communication industries. Vol. 1–1942/43– Boston, Transportation Press in conjunction with Larkin, Roosevelt & Larkin. 1942. 778 pp. NBS

Wilmerding, Lucius, *Jr.* The spending power; a history of the efforts of Congress to control expenditures. Yale. 1943. 317 pp NBS

Domestic Science

Prentice, Ezra Parmalee. Food, war and the future. Harper. 1944. TX353.P65

Sweetman, Marion Deyoe. Food selection and preparation. 3d edition. Wiley. [1943.] TX353.S85 1943

Economics

Beveridge, *Sir* William Henry. The pillars of security. Macmillan. 1943. 9330.942A71

Brown, William Adams. The future economic policy of the United States. Boston, World Peace Foundation. 1943. 9330.173A369
America looks ahead, a pamphlet series. No. 8.

Chase, Stuart. Where's the money coming from? Problems of postwar finance, guide lines to America's future. New York, Twentieth Century Fund. 1943. 9336.73A104

Deming, William Edwards. Statistical adjustment of data. Wiley. [1943.] 9310.2A138

Dewey, Edward R. Putting cycles to work in science and industry. [New York. Foundation for the Study of Cycles. 1943.] 9332.75A150

Gardner, Esmond B., and C. Jerome Weber. Pension, bonus, and profit-sharing plans. Chase National Bank of the City of New York. 1943. 9362.6A58

Gull, Edward Manice. British economic interests in the Far East. Instit. of Pacific Relations. 1943. 9330.95A2

Moulton, Harold Glenn. The new philosophy of public debt. Brookings Inst. 1943. 9336.73A103

Taus, Esther Rogoff. Central banking functions of the United States treasury, 1789–1941. Columbia Univ. 1943. 9353.2A30

U. S. Bureau of the census. Analysis of specified farm characteristics for farms classified by total value of products. Washington. 1943. *9317.316A45

— Sixteenth census of the United States: 1940. Population. Internal migration, 1935 to 1940. Color and sex of migrants. Washington. 1943. *9317.316A33

Walker, Edward Ronald. From economic theory to policy. Univ. of Chicago. [1943.] 9330.1A467

Wickizer, Vernon Dale. The world coffee economy, with special reference to control schemes. Stanford Univ. [1943.] 9338.114A9
Leland Stanford junior university. Food research institute. Commodity studies, no. 2.

Wilmerding, Lucius. The spending power, a history of the efforts of Congress to control expenditures. Yale. 1943. 9336.02A26

Fine Arts

Architecture

American institute of architects. The handbook of architectural practice. Washington. [1943.] *8091.36R
Fourth edition.

Eden, William Arthur. The process of architectural tradition. London, Macmillan. 1942. 8100.03–113

Paquet, Alfons. Der Neckar, ein Lebensbild, von Alfons Paquet; zu 40 Zeichnungen in Kupfertiefdruck und 15 Textbildern von Joachim Lutz. Heidelberg. 1928. 27 pp. Plates. 8097.06–117

Secchi, Eduardo. Arquitectura en Santiago, siglo XVII a siglo XIX. [Santiago. 1941.] *8098B.300

Crafts

Kamm, Minnie Elizabeth. A third Two hundred pattern glass pitchers. Detroit, Mich. [1943.] *8173.08–277

Keyser, Mildred Weekes. Method of making Pennsylvania German pottery. [Plymouth Meeting, Pa.] 1943. 8172.02–118

Mera, Harry Percival. Pueblo Indian embroidery. Santa Fé, N. M. 1943. 4071.02–500
Memoirs of the Laboratory of anthropology, volume IV.

Phillipps, W. J. Maori carving. New Plymouth, N. Z. 1941. 4071.05–501

Drawing. Engraving

[Drepperd, Carl W.,] *compiler*. Early American advertising art, a collection of wood cut and stereotype illustrations used in American newspapers, almanac and magazine advertising 1750 to 1850. New York, Youth Group of Magazines. 1943. *4099.01–107

Holme, Bryan, *editor*. Master drawings. Studio. [1943.] 8140.05–105

Mexico (City). Universidad nacional autonoma. Escuela nacional de artes plasticas. Grabados populares mexicanos. [Mexico. 1943.] *8152.01–901

U. S. National gallery of art. Selections from the Rosenwald collection, National gallery of art [by] Elizabeth Mongan . . . foreword by Lessing J. Rosenwald. Washington. [1943.] 8150.01–125

Iconography

Beale, Joseph Boggs, *1841–1926*. Joseph Boggs Beale's American pictorial history from his famous paintings. [Philadelphia, Modern Enterprises. 1940?–1941.] 2 v. Plates. 4096.01–109

Brown, Alexander Crosby. Paddle box decorations of American sound steamboats. Newport News, Va., The Mariners' Museum. [1943.] *4097.05–180

Magriel, Paul David, *editor*. Art and the soldier. Keesler Field, Biloxi, Mississippi. Special Service. [1943.] *4097.09–119

Schaldach, William Joseph. Coverts and casts; field sports and angling in words and pictures. New York, Barnes. [1943.] 4092.03–304

Yeisho. [Bird studies.] v. 1, 2, 4. Plates. *4092.03–250
Plates printed on double leaves, Chinese style.

Painting. Sculpture

Bello, José Luis. Pinturas poblanas (siglos XVII–XIX). Mexico. 1943. 8060.08–54

Markman, Sidney David. The horse in Greek art. Johns Hopkins. 1943. *8080.06–101.no.35
The Johns Hopkins university studies in archaeology, no. 35.

Rhode Island school of design, Providence Museum. A selection of American painters of the present day; including one-man exhibitions for Arbit Blatas and Lawrence Lebduka. January 7—February 14, 1944. [Providence. 1944.] *8060.05–216

Miscellaneous

Best-Maugard, Adolfo. A method for creative design. Knopf. 1942. 8164.01–102R

Rosario, Argentine republic (Santa Fé), Museo municipal de bellas artes "Juan B. Castagnino." Donación Castagnino; obras de arte antigue. Rosario, Republica Argentina. 1943. *4061.08–300

Who's who in American portrait photography. Compiled and written by Charles Abel. Cleveland, O. 1943. *8147.01–107

Folk-Lore

[Cross, Robert], *obit* 1923. Raphael's famous Key to astrology. New 4th edition, specially prepared for American students. Philadelphia, McKay. 1943. BF1701.C79 1943

Maons, Bernard Sterling. Dances and stories of the American Indian. New York, Barnes. [1944.] E98.D2M3
The dances are presented in action, so that they may be performed.

Geography. Maps

Bengtson, Nels August. Fundamentals of economic geography. Revised edition. Prentice-Hall. 1943. 9338.A52R

Stembridge, Jasper Harry. An atlas of the U. S. A.; 19 maps with explanatory text. [Oxford Univ. 1943.] *D411.O 9 No.63
Oxford pamphlets on world affairs, no. 63.

Wells, Carveth. Introducing Africa. Putnam. [1944.] DT3.W4

History

General and Mediaeval

Baldwin, Leland Dewitt. God's Englishman, the evolution of the Anglo-Saxon spirit. Little, Brown. 1944. CB216.B3
The growth, in history, of the peculiarly Anglo-Saxon attitude toward government, property and life.

William, *Archbishop of Tyre, ca. 1130–ca.1190.* A history of deeds done beyond the sea. Columbia Univ. 1943. 2 v.
A history of the Crusades and of the Latin Kingdom of Jerusalem by a native of the kingdom who was its chancellor from 1174 until his death.

Latin America

Arroyo del Rio, Carlos Alberto, *President of Ecuador.* Apóstól del panamericanismo; reseña de la histórica visita de confraternidad realizada a través de seis naciones de América. 1942. [New York? 1943.]

Cunha, Euclides da, *1866–1909.* Rebellion in the backlands. With introduction and notes by Samuel Putnam. Univ. of Chicago. [1944.]
A translation of a Brazilian classic, *Os Sertocs,* which records "the incredibly heroic resistance of the backland natives at the siege of Canudos in 1896–97."

Zavala, Silvio Arturo. New viewpoints on the Spanish colonization of America. Univ. of Pennsylvania. 1943.

The Present War

Argall, Phyllis. My life with the enemy. Macmillan. 1944. D811.5.A72
The author has spent the greater part of her life in Japan, where she was recently Managing Editor of the anti-Axis *Japan News Week.* Imprisoned and sentenced to hard labor, she was released and returned to America on the *Gripsholm.*

Ben-Horin, Eliahu. The middle East; crossroad of history. Norton. [1943.] DS63.B4
The political, racial, and religious problems of the region which includes Syria and Lebanon, Palestine and Transjordania, Egypt, Iraq, Arabia, Iran, and Afghanistan. The last two chapters are respectively "The Middle East in World War II" and "Planning the Postwar Settlement."

Callender, Harold. A preface to peace. Knopf. 1944. D753.C3
A survey of United States foreign policy preceding and during the War, and a discussion of "the tasks which victory imposes."

Dallin, David J. Russia and postwar Europe. Yale. 1943. DK266.D26

Fedotoff White, Dimitri. The growth of the Red army. Princeton Univ. 1944.

Fleming, Donna Frank. While America slept. Abingdon-Cokesbury. [1944.] D753.F55
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An account of the Belgian underground movement during the Nazi occupation.

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A journalist's highly individual observations in various countries during the period of the War.

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The unvarnished diary of a French soldier, with sharp observations and acrid reflections.

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By "Right" the author means "that section of the French people which has never quite reconciled itself to the ideals of the French Revolution." He explains the reversal of the position of this Right in foreign affairs from an anti-German policy to the acceptance of German expansion.

Rainier, Peter William. Pipeline to battle, an engineer's adventures with the British Eighth army. Random House. [1943.] D766.82.R25
Major Rainier served in the Royal Corps of Engineers on the Lybian front, building many hundreds of pipe lines to supply the troops with water. He describes the battle of Alamein.

Rame, David, *pscud.* Road to Tunis. Macmillan. 1944. D766.82.D57
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Contents. Ancient classifications of literature.

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The makers of modern literature.

Stoll, Elmer Edgar. From Shakespeare to Joyce. Doubleday, Doran. 1944. PR403.S84

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Contents. — 1. Practice hours are long. — 2. In Spain with Mr. Hemingway. — 3. Someday we'll like Stravinsky.

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Score: piano and orchestra.
Accompaniment originally for jazz band.

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Photostat reproduction (positive) of the composer's manuscript.

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Score. M512.J32H3

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A Benjamin Franklin illustrated home-study course complete in one volume.

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A revised and enlarged edition of "The modern Coppersmith."

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More Books

The Bulletin of the Boston Public Library

Volume XIX, Number 6

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More Books

The Bulletin of the Boston Public Library

JUNE, 1944

The Third Year of the War

THIS is the third time that More Books publishes a group of articles reviewing the activities of the various departments and branch libraries during the preceding twelve months. The accent is on the changes which the War has brought about in the service of the Library.

First as to the books. Everybody must have noticed certain novel features in the physical aspects of bookmaking. The volumes are smaller, yet the printed matter on the pages is longer and wider; only narrow margins are left. Formerly, from the look of the book an experienced reader could guess about its quality and contents; the various publishers had their own characteristic styles. It is different now. The War has effected a good deal of uniformity in bookmaking, eliminating many of the details which gave grace and individuality to the volume. Yet the last exhibit of the Fifty Books of the Year selected by the American Institute of Graphic Arts has shown that the publishers and book designers are striving to achieve good results with their limited means.

The needs of the War have also determined the kinds of books most in demand. The interest in works on technology, especially aviation, electronics, chemistry, and communications, has continued. There has been, understandably enough, a boom in language books; in books on foreign nations, mainly China and Russia; and in books on the War, including the accounts of the war correspondents and the experiences of the service men. Many books deal with the rights and liberties of Americans; but this is also election year, and the political parties and the possible presidential candidates have to have their quota. Tax problems have now become permanent fixtures of American life, and there are more and more treatises about them.

Not only the interests of adults, but also those of boys and girls of high school age have been affected by the War. Their chief topics for debates were questions like "Can Russia and America live as good neighbors?" "What should we do with Germany at the peace table?" and "Should we have compulsory military training in post-war America?" Even the children's reading was influenced. They ask for books on the

armed services, war-nursing, heroes of the air, and tales of courage and resourcefulness.

Music and the Fine Arts, too, have naturally felt the impact of the War. The United Service Organizations deposited at the Library a collection of records which have been widely circulated among the service people. The revival of interest in early American music and folk dancing may be another sign of the times. There are many indications of coming changes in the arts. The architectural magazines are already filled with designs of the houses of the post-war period, full of miracles of comfort and convenience. New approaches and techniques are heralded in painting and sculpture; and new possibilities are discussed even in the realm of landscaping.

The Victory Book Campaign, begun in November 1941, was ended on the last day of 1943. The nation-wide drive was an enormous success, resulting in a collection of over 18,000,000 volumes. Massachusetts, with 1,051,235 books, made the fourth largest contribution among the states, being surpassed only by New York, Illinois, and Pennsylvania. Donations through the Library amounted to 139,164 volumes in 1942, and 54,273 volumes in 1943. However, Massachusetts is still continuing the work. The Victory Book Committee, sponsored by the Citizens' Committee for the Army and Navy, located at 13 Commonwealth Avenue, Boston, is glad to receive further gifts.

Last year at this time 89 members of the staff were in military service; by now the number has risen to 127. Their places, in part, have been temporarily filled by military substitutes.

The Information Office

ACCEPTING the challenge of war conditions, the information service has been speeded up and correlated with current events. To give a clearer picture, let us first state briefly the scope of the department's activities. In general, information about the Library is issued through the Information Office. The staff members maintain the switchboard of the Library, the General Information Booth, the War Information Center, and the Information Office. Every member of the staff has been trained in information work and in the operation of the switchboard, so that the public may be sure of proper direction and intelligent service.

The general information service varies from the answering of questions about the Library to tourist information and the dissemination of news about events and exhibits in and about Boston. Weekly releases, which include listings of all important lectures, concerts, and displays in all departments and branch libraries, are sent to forty-five newspapers or feature writers in Boston, two New York daily newspapers, eight national magazines, seventeen radio commentators and program directors, and to every department and branch library for posting on the staff and public bulletin boards. Im-

portant news items are also treated in the same way. It is gratifying to note that the United Press and the Associated Press featured two of the stories for national publication. Many book discussions and talks on library service have been given at public gatherings and organization meetings. Spot announcements and broadcasts are featured frequently.

The Information Office also acts as a clearing house for the publicity problems of the various departments and branch libraries. Whenever there are events of especial importance — such as "Religious Book Week," "China Book Week," "Russia Book Week," or "Keep Boston Clean" — notices are sent to the departments concerned, offering suggestions as to their observance, and supplying posters and other publicity media.

The most important function of the Information Office is the dissemination of war information. The war information service, which started on October 8, 1942, in a booth designed by Mr. Arthur W. Heintzelman, Keeper of Prints, increased the demand until it became necessary to establish three new alcoves. Now the entire Main Lobby of the Central Library is given over to this work; the alcoves are designated as War Information, United Nations Alcove, Service Activities Alcove, and Civilian Activities Alcove. Suitable displays, lasting for one month, are presented in each. Those in the United Nations Alcove are the most popular, since they consist not only of posters and photographs, but also of handicrafts, historical material, information about the culture, and the manners and customs of the people.

Traveling exhibits about the various United Nations have been secured, and are being routed throughout the branch libraries. United States Government and United Nations posters and publications are supplied to thirty-five distribution points within the library system.

The progress of the War is reflected in the type of question received daily, and the Information Office adapts its resources to keep abreast of the times.

Elizabeth B. Boudreau

Book Selection for the Central Library

THE threatened paper cut, though it has come, is only ten per cent in America as against sixty per cent in England. No book shortage has yet resulted from the government restrictions appearing on fly-leaves in the now familiar words: "War edition. Complete text. Reduced size. In accordance with paper conservation orders of the War Production Board." The announcement of the publishers of *Who's Who in American Art* that no more issues will appear during the War is happily not typical. Even the *Catalogue of Harvard University* has not stopped, though it is split into parts and offered in a series of paper-covered pamphlets.

The books which have a bearing on the War may be divided into three classes: language books; books that speak for the minorities; and books dealing with post-war reconstruction. Linguistic training has lately been made available even in Assyrian, Malay, and Siamese. There is *A Practical Spanish Grammar for Border Patrol Officers,* issued by the Immigration and

Naturalization Service of the United States Department of Justice. The conversational approach to Spanish, as adopted in the Spanish classes of the Washington Inter-American Training Center, is offered in *Conversational Spanish for the Army Air Forces of the United States,* by Lipp and Basso. In a *Manual of Foreign Dialects for Radio, Stage and Screen,* by Lewis and Marguerite Herman, the public has access to a tool for the "quick, complete mastery of the thirty principal foreign dialects."

The past year has seen the completion of Sir William Craigie's great *Dictionary of American English on Historical Principles,* which the Library has received in parts by subscription. It is, as it is described, a work not only for the scholar but for every American who wishes to know something of the meaning of the English of the United States as contrasted with the English used by the rest of the world. In a less serious vein are *Pidgin English,* by Edgar S. Sayer, and *Talk American,* which tells how to overcome the handicap of an accent. Frederick Bodmer in *The Loom of Language,* edited and arranged by Lancelot Hogben, advocates an international language, "a new instrument for human collaboration on a planetary scale." Shall that international language be selected from among those now in existence, or shall a new synthetic speech be invented? Mr. Hogben's thesis is set forth in his *Interglossa,* described as a code, which is published by Penguin Books.

There seems to be a great interest in semantics and in Basic English. C. K. Ogden's *Basic for Science* and *The General Basic English Dictionary;* I. A. Richards's *Basic English and its Uses* and *The Republic of Plato;* and Hugh R. Walpole's *Semantics, the Nature of Words and their Meanings,* are among the best books in the field. The latest volume of The Reference Shelf, published by the H. W. Wilson Company, is entirely devoted to Basic English. Exhausted stocks in many basic titles — French, German, and Spanish, as well as English — were reported directly after Prime Minister Churchill's statement at Harvard in September 1943.

The voice of the Negro is heard with increasing insistence in books like *Brown Americans, the Story of a Tenth of a Nation* and *Thirteen against the Odds,* by Edwin R. Embree; *The Race Question and the Negro,* by John La Farge (a new rendering of his *Interracial Justice* published in 1937); *An American Dilemma, the Negro Problem and Modern Democracy,* by Gunnar Myrdal and others; *Race and Rumors of Race,* by Howard Odum; and *New World a-Coming; Inside Black America,* by Roi Ottley.

The cause of peace and post-war planning receives ever-increasing attention. *The International Library of Sociology and Social Reconstruction* is prepared to deal with "world problems of economic and social planning and will publish volumes on education, art, literature, social services, and politics." The American Jewish Committee offers a study course on Jewish post-war problems. The Institute of Postwar Reconstruction at New York University recently published *Postwar Goals and Economic Reconstruction.* The Public Affairs Committee, widely known for its pamphlets, offers material on consumer problems, health, youth education, and social welfare. Numerous medical, economic, and general books deal with the restoration of injured ex-servicemen.

The American Library Association's catalogue covering the years

1937–41 and a directory of the out-of-print book trade entitled *The O. P. Market* will be of special interest to librarians. The Division of Bibliography of the Library of Congress has published the following lists: *Foreign Relief and Rehabilitation; The Japanese Empire; The Panama Canal and the Panama Canal Zone;* and the Hispanic Foundation of the Library of Congress has issued *A Bibliography of Latin American Bibliographies.* Current numbers of the *Boletín Bibliográfico Mexicano,* the *Boletín Bibliográfico* of the University of Lima, and the *Anuario Bibliográfico Cubano* are received.

Much of the gift material received by the Library, and to a lesser degree its purchases as well, is in paper-bindings. There was only one instance during the year in which a magazine publisher pleaded shortage of labor, or inexperienced labor, as an excuse for delayed publication.

Christine Hayes

In Bates Hall

WRITERS, publishers, and librarians have had an opportunity to overtake in some degree the swiftly changing reader interests arising from the War. Thus we are somewhat less strained in our efforts to meet the requests and demands made upon us. Perhaps one measure of this change is the relative ease with which it was possible to accommodate the group of Army Specialized Training Program students that arrived in the neighborhood in the late spring of 1943. Once the young men made known their needs, their books were readily assembled in the reading room.

Despite the curtailment of much graduate work, readers still come from widespread areas. An examination of the records of one week discloses addresses from Hartford, Connecticut; Oklahoma City, Oklahoma; New York City; North Pomfret, Vermont; Providence, Rhode Island; Brunswick, Maine; Washington, D. C.; Newark, New Jersey; and Ann Arbor, Michigan. Canadian, French, and English uniforms suggest a greater cosmopolitan use of Bates Hall than ever before. The number of readers from the metropolitan area is undiminished; in one week fifty-three towns were represented. Illinois, Minnesota, Maryland, New Hampshire, Kentucky, California, and Ohio are a few of the states from which in March people were writing to the Library for information.

Relatively little new material suitable for the reference shelves was published. Two major biographical books did appear. One was *Webster's Biographical Dictionary,* a 1697 page handbook of some 40,000 names. The phonetic detail of the *Dictionary* is helpful, but not consistently developed. The editors provide a "Pronouncing List of Prenames," a term defined only in Webster-Merriam's *Unabridged Dictionary.* There are several tables of rulers and statesmen of the world. The "Addenda" are to all practical purposes made up largely of names conspicuous in the War effort. The second handbook is Volume XXI of the *Dictionary of American Biography,* published under the auspices of the American Council of Learned Societies. It contains 652 memoirs of individuals whose deaths occurred too late for inclusion in

their proper alphabetical sequence in the original twenty-volume set, and memoirs omitted from the original set through editorial policy. This supplemental volume will be the first of a series to maintain the *Dictionary* as a continuing enterprise of American scholarship.

American Political Parties; their Natural History, by Wilfred E. Binkley, is especially relevant because of the forthcoming election. The two-volume *History and Criticism of American Public Address,* edited by William Norwood Brigance, might well be mentioned in connection with the political history of the country. *The Permanent Court of International Justice, 1920-1942,* by Manley O. Hudson, exhaustively discusses the activities of an institution which may play an important part in post-war plans. "Circumstances," the author writes, "make it impossible to foretell when and how the activities of the Court will be resumed, but it seems unthinkable that the twenty years of human experience will be disregarded in the course of events to come."

To the science shelves relatively few additions were made. *A Guide to Bird Watching,* by Joseph J. Hickey, with its eleven-page index and seventy-one pages of appendices is a book of permanent value for reference use in a library, reading at home, or guidance on the trail. *Timbers of the New World,* by Samuel J. Record and Robert W. Hess, is a successor to *Timbers of Tropical America* published in 1924. The new book, with its many scientific terms, seems formidable at first, but a year's use has proven that it lives up to the authors' statement that they were trying to write for everyone. A specialized but attractive book is *The Mammals of Eastern United States,* by William J. Hamilton. It is Volume 11 of the "Handbooks of American Natural History." The fact that a rat can eat one-third of its weight in twenty-four hours, that an otter pelt has sold for as high as $40, and that the smallest American carnivore, weighing but 1/10,000 times as much as the largest, is appropriately called the "least weasel" are practical little details that the author manages to present without impairing his scientific approach. Ira N. Gabrielson, Director of the Fish and Wild Life Service of the United States Department of the Interior, has published another book on the subject on which he writes so authoritatively, entitled *Wild Life Refuges.*

Two helpful anthologies on the War are *The Navy Reader,* by Lt. William H. Fetridge, and *The Infantry Journal Reader,* selected and edited by Col. Joseph I. Green. The former, with its plates, charts, and diagrams is more like a handbook, although it is handicapped by the lack of an index. The latter is a strange medley of humorous and serious articles on military tactics and techniques. *How the Army Fights,* by Captain Lowell M. Lumpus, and *Makers of Modern Strategy, Military Thought from Machiavelli to Hitler,* edited by Edward M. Earle, are two books that readers have found useful in gaining a perspective on the War.

The Philosophical Library of New York published a *Dictionary of World Literature,* edited by Joseph T. Shipley, a book consisting of signed annotated articles. *N. B. C. Handbook of Pronunciation,* compiled by James F. Bender under the supervision of the National Broadcasting Company, has a vocabulary of some 12,000 words and offers guidance according to "general American usage." The vocabulary is made up of words in current use which cause problems since, according to the authors, "recorded pronun-

ciation of words actually changes, through constant use, before the work [of any standard unabridged dictionary] is ready for publication." The number of proper names now included in the news is one of the book's strong features. A *Manual of Foreign Dialects for Radio, Stage and Screen,* by Lewis and Marguerite Herman, is another 1943 guide to pronunciation, addressed, of course, to a different public. The material is presented with diagrams and drills. The authors make clear the phonetic principles involved in some twenty-five foreign languages, as well as offer advice to the dialectician. The chapter on Pidgin English provides a rudimentary vocabulary for that jargon. The same is true of the chapters on the Hawaiian dialect, Beche le Mar, and Australian Pidgin.

A second edition of *A History of the American Drama from the Beginning to the Civil War,* by Arthur Hobson Quinn, appeared during the year. *The Thesaurus of the Arts, Drama, Music, Radio, Painting, Screen, Television, Literature, Sculpture, Architecture, Ballet,* by Albert E. Wier, seems accurate as far as it goes. The weakness of the book lies in the omissions, inevitable in a single volume of such a pretentious title.

The China Handbook, 1937–1943. A Comprehensive Survey of Major Developments in China in Six Years of War, published by the Chinese Ministry of Information, well serves its purpose. The publishers of the *Encyclopedia Americana* issued a new index to their set, using a dictionary form of entry in place of their classified scheme.

John M. Carroll

The History Department

WITH even less possibility this year than last of obtaining material from European markets, we have continued strengthening our collection of American history, although the dealers' catalogues offer little of interest which the Library does not already have. Current publications which promise to have some permanent value are purchased as they appear, while those of more transient character are left for the Circulation Division.

The use of the reading room has been about normal. Miscellaneous readers have visited in rather larger numbers; college students have nearly disappeared, and graduate students seem no longer to exist; their place, however, is largely taken by service men. Comparatively few need help, and that largely in their search for maps and city plans.

We have been able to collect such maps as are available and, with the aid of guide-books, most of the city plans desired; but the latter, being made for the tourist, omit the details of manufacturing and waterfront areas in which military students are interested. Further, the Baedeker and Muirhead guides have been withdrawn from the open shelves for safe keeping, as the report is current that the government will commandeer all in the market.

The second volume of the *New World Guides to the Latin American Republics,* dealing with South America, completes this work, which would fill a long-felt need did not the lack of a general index mar its value. *Islands of the Pacific,* a small volume by Hawthorne Daniel, and, to a lesser degree,

Introducing Africa, by Carveth Wells, are useful for up-to-date practical information. Walter Nash's *New Zealand* furnishes an excellent study of that country, especially as regards the island's part in the War.

The *1944 Rand McNally Commercial Atlas* replaced the much-worn issue of 1943. This will undoubtedly remain the most popular atlas, although it is less satisfactory for foreign countries than those published abroad. None is recent enough to record the small towns constantly appearing in the news. However, the new *Encyclopaedia Britannica World Atlas* contains the names of some places not included in the gazetteers. The English and Canadian quarterly and annual publications on the chronology of the War, which for the earlier years were of great value, are so slow in coming out that neither has appeared later than September 1942; for anything after that date we are dependent on annual encyclopedias and material in the Periodical and Newspaper Department.

A notable addition to the genealogical shelves has been a group of some dozen volumes of typewritten vital records of New Hampshire towns. The work is so well done that its continuation seems very desirable. The ninth volume of the *American Genealogical Index* carries the work through *De* in book form. At the rate of publication planned, it will be nine or ten years before the end of the alphabet is reached and the promised second edition begun. During this time the libraries are dependent on the cards, which carry much less detail and are of little use to the non-professional worker.

The demand for genealogical and heraldic references holds up surprisingly, despite the absorption of so many people in war work. Inquiries come from all parts of the country, many of them demanding so much research that we are obliged to suggest the employment of professional workers.

Laura R. Gibbs

Periodicals and Newspapers in War Time

MANY patrons are interested not only in the immediate theaters of the war but also in the refugee problem and relief work. The American Friends Service Committee has attempted to meet this need with their several publications, such as the *Bulletin on Refugees Abroad and at Home,* the *Bulletin on Relief in England,* the *Bulletin on Relief in France,* and the *General Relief Bulletin.*

Because of the growing demand for army and navy publications, a separate rack for current military and naval periodicals was placed in the Periodical Room. It has proved very popular. In April an exhibit of such periodicals was arranged in the Puvis de Chavannes Gallery, which attracted a good deal of interest.

There were three displays on the bulletin board in the Front Hall. The first, in June 1943, was entitled "The Occupied Countries of Europe Speak." The material included news sheets and magazines published by committees associated with the European governments-in-exile. The second, in December 1943, bore the caption "A Decent Respect to the Opinions of Mankind," and featured periodicals and newspapers representing various faiths, nationalities,

A Scene of the Victory Book Campaign which Yielded Eighteen Million Books

and races. The third, in March of this year, was called "What Our Troops Are Reading at Home and Abroad." Miniature editions of some magazines sent overseas were shown along with publications issued by the military camps in the First Corps Area.

The essay contest conducted in the Boston schools about the Boston Air Port drew a great many young people to the Library. Our main sources of information were clippings from the Boston newspapers. A bibliography was also compiled by a member of the staff for the branch libraries. Debates again held a prominent place in reference work. The two outstanding topics were "Compulsory Military Training" and "Socialized Medicine." We have cooperated with the New England Junior Town Meeting of the Air, sponsored by Boston University. Two members of the staff compiled bibliographies on the topics, which included such subjects as "Can Russians and Americans live as good neighbors?" "Should eighteen-year-olds be allowed to vote?" "Is America living up to Lincoln's ideals of Democracy?" "What should we do with Germany at the peace table?" "Should we have compulsory military training in post-war America?" "Is youth itself responsible for juvenile delinquency?" "To what extent should women be given equal rights with men?" and "Are we prepared to win the peace?" The fact that material was requested almost daily shows how well the topics were chosen.

The interest in the problems of post-war planning is very acute. Two new publications, *Tomorrow* and *New Europe,* have been added to our list of current periodicals. Curiously enough, the War seems to have also increased the interest in poetry. We have enlarged our comprehensive list of poetry periodicals with *Contemporary Poetry* and *The Winged Word.*

Men in the armed services have patronized the Newspaper Room to a considerable extent. Many were particularly pleased to find their home newspapers available. In February an exhibit was arranged in the Sargent and Puvis de Chavannes Galleries, displaying newspapers from all the forty-eight states, as well as from various parts of the British Empire. The central feature showed the steps involved in printing the front page of a newspaper. The only continental newspapers received at present are occasional batches from Switzerland and Russia.

In general, while there is still a considerable amount of research involving back files of periodicals and newspapers, the chief demand has been for current material.

Bradford M. Hill

Khaki Color in the Teachers' Department

FROM July 1943 till April of this year more soldiers than teachers used the Department. At night, particularly, the Room took on a definite khaki color. The soldiers were studying for the Army Specialized Training Program. Many of them were still "boys," while some were much older; but practically all were first- or second-generation Americans of German, Italian, Russian, Yugoslav, or Czechoslovak descent.

The A. S. T. P. group was divided into Engineering and Foreign Area stu-

dents. A few of the engineers borrowed physics and chemistry books from the school book collection, but most of their studying was done elsewhere. The group which frequented the Department was chiefly of the Foreign Area division, and their special fields were languages, geography, history, and economics. They found dictionaries, grammars, elementary histories, and geographies helpful. Young men with only a couple of years of college training were competing with graduate students, and therefore needed much supplementary help. Emphasis in this social science program was placed on education. The 1939 *Yearbook* of the International Institute of Teachers College, Columbia University, contained an article entitled "Education in the Third Reich," which explained the German educational scheme. Different yearbooks and bulletins of the Office of Education covered other countries. Incidentally, schools and schooling in Alaska, the West Indies, and various Latin-American countries were the subject of many inquiries not only on the part of the military but of civilians as well.

Fewer sailors than soldiers visited the Department. They are as eager to further their education, but, not having the opportunity for resident college study, they enroll in correspondence classes. There is hardly a day without a navy man inquiring about some topic. Home study course catalogues are distributed, and others, like the Catalog of the Army Institute, are consulted in the Room.

The use of college catalogues continues. High school boys and girls still spend hours planning their future education; army and navy officers look for military schools for their boys; parents wish to see pictures of the schools in which their A. S. T. P. sons are billeted. Other reasons are often amusing. A soldier asked for an alumni directory. He had been assigned to a certain post and wondered if any of the girls of his college class were living in the town. Young people have been very serious in their essay and forum contests, discussing college subsidies, tolerance, military training *vs.* gymnasium, compulsory military drill — all timely subjects, pointing toward the post-war world.

Post-war planning has begun in earnest. Like the War itself, it involves everyone. Parents and social workers are interested in the welfare of their charges. Ex-servicemen often inquire about schooling after the War. Two Senate bills pertaining to post-war education have been proposed for them. The magazine *Education for Victory* covers this topic adequately. There is a renewed interest in vocations, among them in occupational therapy. Of equal prominence is the study of foreign, particularly Oriental languages.

From the English we have learned much concerning the results of the air raids. Many pamphlets and books have been written on the emotional and physical effects of bombing and these answer pertinent questions. Of particular interest are such topics as "What are the reactions of children when fathers return for furloughs?" or "Have you a recreational program for children in air raid shelters?" The British Information Service, located in Rockefeller Plaza, New York, is generous with its publications.

Anna L. Manning

The General Reader

Book Selection in War Time

THE past year has been particularly active, in spite of the decreased number of available titles. There has been a marked tendency to conserve paper by reducing the margins, which makes rebinding almost impossible. The price of books has advanced slightly, yet the public went in for an orgy of buying unprecedented in previous years.

Unfortunately, the quality of the publications was not too high. There were exceptions, but, viewed as a whole, the books for popular consumption — fiction, biography, and current affairs — were not outstanding. It seems that American authors, like their public, are emotionally confused and unable to evaluate dispassionately events which are enveloping them. Perspective is lacking, changes are swift, and many of our writers have fallen victims to an overpowering inertia. On the other hand, one whole age group of young writers who would normally be spending this time in perfecting their art, have been picked up and transported bodily into a world of violent action. Life on the islands of the South Pacific, on the tip of Italy's toe, or in the skies over Europe provides little time or opportunity for contemplation. The books written by our young men in action possess one of the most important factors of true literature — sincerity — but they are emotionally immature and hurriedly prepared.

In the midst of this uncertain literary scene it is possible to trace several rather clearly defined trends. American rights and liberties have been taken for granted for generations. Suddenly these rights and liberties were threatened by a formidable foe. Their value was high-lighted and authors began to search for some of the ideals for which America stands. James Truslow Adams in *The American* gives his views of those forces and principles which have shaped the modern American. Charles A. Beard in *The Republic* does the same thing, but uses a different technique, that of the round-table discussion. Hamilton Basso in *Mainstream* shows, by depicting the life of one average American citizen, what has gone into the making of all average American citizens. Donald Culross Peattie in *Journey into America,* a book distinguished for its beautiful colored illustrations by Lynd Ward, accomplishes his purpose by addressing a friend who is a refugee from Nazi terror. Pearl Buck in a series of essays entitled *What America Means to Me* is a bit more obvious, but equally sincere; while Walter S. Hayward and Dorothy A. Hamilton in *The American People* present, in narrative form, a brief and readable account of the most important movements and events from the close of the Civil War to Pearl Harbor.

Another trend is the attempt to interpret Russia to America. There was a decided need for such books. While Eve Curie in *Journey among Warriors* and Wendell Willkie in *One World* were not concerned solely with Russia, they devoted a large part of their books to its interpretation. Maurice Hindus in *Mother Russia* paints a realistic picture by describing the daily experiences of three young people. Albert R. Williams in *The Russians* and William Henry Chamberlain in *The Russian Enigma* bring to the subject a knowledge gained

through long personal contacts. Walter Graebner in his *Round Trip to Russia* helps to clear up many of the misconceptions which Americans entertain regarding the U. S. S. R. Henry B. Cassidy in *Moscow Dateline* takes up the story, more or less, where Joseph E. Davies in his *Mission to Moscow* left off. Helen Iswolsky in *Soul of Russia* outlines the spiritual history of her people. John L. Childs and George S. Counts in *America, Russia and the Communist Party* forecast the place which Russia and America must take in world events, while Pitirim A. Sorokin in his *Russia and the United States* discusses Russian ideals. There have also appeared three large volumes of translations of great Russian writers: *A Treasury of Russian Literature,* edited by Bernard L. Guerney; *A Treasury of Russian Life and Humor,* edited by John Cournos; and *A Treasury of Great Russian Short Stories — Pushkin to Gorky,* edited by Avrahm Yarmolinsky.

It is interesting to note the accounts of religious experiences — not books like Dean Sperry's *Rebuilding Our World* and James Gordon Gilkey's *God Will Help You,* which were written by clergymen and designed to bring aid — but books like Robert L. Scott's *God Is My Co-Pilot* and Vern Haugland's *Letter from New Guinea,* which are narratives of the spiritual experiences of men in the services. *Upon this Rock,* by Emile Cammaerts, is the tender, sensitive story of a father's development after his son, a member of the R. A. F., was killed. The Rickenbacker expedition and its dramatic sequences brought forth three books: one by Edward V. Rickenbacker himself, *Seven Came Through;* one by James C. Whittaker, *We Thought We Heard the Angels Sing;* and one about the young lad who owned the Bible which brought help to the crew, *Life out There,* as told by Johnny Bartex. The many references to similar experiences in books by servicemen show that the men are cognizant of the things of the soul. On the home front this same fact is proved by the popularity of books like *On Being a Real Person,* by Harry E. Fosdick; *The Robe,* by Lloyd Douglas; *The Song of Bernadette,* by Franz Werfel; and *The Apostle,* by Sholem Asch.

It seems rather odd that among the numerous books devoted to the subject of the post-war world there are only about five or six which are tuned to the reading tastes of the general public. Probably the most popular of these is Ely Culbertson's *Total Peace.* Michael Straight's *Make this the Last War* is a well-organized presentation of the problems. Leslie B. Bain in *Chaos or Peace* defines the responsibility of the individual for the world to come. Maxwell S. Stewart in *Building for Peace at Home and Abroad* discusses post-war jobs for ex-servicemen and the prevention of World War III. Plans for reconstruction are well developed by Hiram Motherwell in *The Peace we Fight for.* Ruth Anshen is the editor of *Beyond Victory,* which contains twenty-one articles by outstanding authors, all dealing with post-war problems.

A few voices may still be heard which are not about the war, for instance Henry S. Canby in his *Walt Whitman;* Ferris Greenslet in his delightful autobiography *Under the Bridge;* Maisie Ward in her comprehensive study of *Gilbert Keith Chesterton;* Ellen Glasgow in her beautifully written autobiographical prefaces, *A Certain Measure;* and Wilbur L. Cross in *A Connecticut Yankee.* Then there are the adventures which Roy Chapman Andrews found around every corner and which he describes with such charm in *Under a*

Lucky Star; H. L. Mencken's *Heathen Days,* recapturing his life between the years of 1890 and 1936; Rackham Holt's inspiring biography of a great American, *George Washington Carver;* and *The Year of Decision, 1846,* in which Bernard de Voto outlines the first great westward migrations.

Edna G. Peck

Reading Trends in the Open Shelf Department

WITH one or two notable exceptions, reading trends in the Open Shelf Department are much the same as those of a year ago. The total non-fiction circulation showed a 10 per cent increase over 1942, but the circulation of books on history increased 34 per cent, due, in large part, to the great demand for books on the War. Fathers, mothers, wives, sweethearts, and friends desire information about the countries where our armed forces are located; while the men themselves seek knowledge about possible future destinations. Books about the enemy as well as about our allies, particularly Russia, are read by many people wishing a better understanding of the situation. Personal accounts of participation in battle are growing in number. Such books as Richard Tregaskis's *Guadalcanal Diary,* Thomas St. Geoge's *c/o Postmaster,* and Robert Scott's *God Is My Co-Pilot* have a wide appeal. Henry Cassidy, John Gunther, Quentin Reynolds, Leland Stowe, and other war correspondents have reported events on the battle fronts, and at the same time have also striven to give well-rounded interpretations of these events.

Before 1943 the largest non-fiction circulation was in biography, which is even now surpassed only by history. *Goodnight, Sweet Prince* has gotten ahead of Roy Carlson's *Under Cover* on our reserve list. Partly because of its local appeal, George Santayana's *Persons and Places* is being widely read. Each volume on semantics was charged out an average of thirteen times. Although only eight new titles were added to this small collection, the circulation doubled. Even a book as technical as Frederick Bodmer's *Loom of Language* is in constant demand. Well over half of the books on the Parents' Book Shelf are in circulation at all times. Books on interior decoration and sewing as well as cook books continue to be in demand, but requests for books on nutrition have almost entirely ceased. Books on home defense, so popular a year ago, are no longer read either. Due to the decrease in publication, only fifty-one new travel titles were acquired; yet nine per cent of the non-fiction circulation is in this field. Books on the drama are always sought for. During the brief opera season the music lover seeks books to give him a better appreciation of the works he plans to hear. In the spring the city gardener turns to the library for books to assist him in planting and caring for his vegetables and flowers.

Although Betty Smith's *A Tree Grows in Brooklyn* exceeds all other requests for fiction, Lloyd Douglas's *The Robe* and Franz Werfel's *The Song of Bernadette* have continued to hold their own. Many attractive new editions of older books are now being published. This may account in part for the renewed interest in the classics; besides, some of the older readers find the new books "too modern" and are re-reading the works enjoyed in their youth.

The motion pictures have increased the call for such titles as *Jane Eyre, Wuthering Heights,* and *Pride and Prejudice.*

Unfortunately, the borrower frequently cannot find a particular title on the shelf, but it is hoped that with the growth of the waiting list system the service will be better. "Best Sellers" are always in great demand as are the titles listed in *Books Current,* the bi-monthly bulletin of the Circulation Division. Radio broadcasts in which book titles are recommended are certain to result in several reserves the following days. Book jackets displayed on department bulletin boards, books required in courses, books recommended by friends, books reviewed in local papers, all increase our waiting lists. During 1943 we mailed 6,566 postal cards for such books, eighty per cent of which were called for. Since there is shelving for only half of the 12,000 books of the Department, we try to buy those titles which promise to be in constant circulation. During 1943 each book of non-fiction circulated an average of 11.3 times, and each book of fiction an average of 19.8 times. Thirty-two per cent of the circulation was non-fiction, and sixty-eight per cent fiction.

Muriel C. Javelin

Children's Reading

THE Library's program of work with children was carried on steadily in the face of increasing activities related to the war effort and the consequent decline in circulation. As the months passed, a renewed interest in reading became apparent, and the children's rooms assumed once again their customary air of liveliness in the search for the right books and study on assigned school topics.

Story hours again showed record attendances, and demands for additional story-telling in various sections of the city led to an expansion of this important phase of library work. Playground groups were invited to attend a series of summer story hours in their neighborhood branch libraries. Parochial school classes were offered special periods of story hours during school sessions. Public school classes were visited more often by library story-tellers. Girls and boys in every district of the city listened to the treasures of legend and fancy, discovering the heroic figures of past ages, following the exploits of favorite characters from Dickens or Stevenson, or chanting in unison lines of satisfying poetry. After listening to the story-tellers, the children hurried to the library shelves to find for themselves those books whence came the delightful tales of the story hours, and carried the volumes away for reading at home.

Hundreds of girls and boys enlisted in the WE CAN WIN clubs, the Library's 1943 summer reading project. They read great numbers of books selected from carefully prepared lists, and rejoiced in the insignia posted beside their names after their weekly book reports. Gay charts and posters for these clubs were designed by the children's room staffs, forming colorful displays for the vacation months. Before school opened in September, reading certificates were awarded to the active club members.

Direct library service was provided to the children of the Gardner and

Parkman school districts during the school year, and to those of the Seaver School neighborhood during the summer vacation weeks. Lack of an available room prevented the operation of a similar school year service in another outlying district.

The holidays and special "Weeks" observed nationally or locally were recognized with special exhibits in the various children's rooms, attracting many visitors who stayed to browse and borrow the books.

The war continues to be a major influence directing the trends of children's reading. Books on every branch of the armed services, war-nursing, industrial workers, heroes of the air, mechanics and operation of air-craft, girls in aviation, dogs for defense, and tales of courage and resourcefulness are in constant demand. The war has provided a great stimulus for informational books on the peoples and countries of both hemispheres. Authentic, factual books can do much to interpret soundly both friends and enemies. Career stories, back-to-the-land stories, sport stories, adventures and mysteries are swift-paced and vigorous. To select the best of the current tide of books for children requires careful thought and a wise perception of the needs of the girls and boys who tomorrow must be the rebuilders of a wasted, devastated world.

Elizabeth M. Gordon

Branch Libraries in War Time

MR. EDWARD WEEKS, editor of the *Atlantic Monthly,* has made the observation that "this year people prefer books of fact to books of fiction," a statement which, to some extent, is corroborated by circulation statistics. In the past few months, however, many war-weary readers have been asking for "a book that is not about the war." Branch library users are still map and geography conscious, and we are making every effort to meet this demand. That readers are interested in the coming peace and post-war planning is evident by the popularity of such titles as Anshen's *Beyond Victory,* Sheen's *Philosophies of War,* Hoover's *Problems of Lasting Peace,* MacCormac's *This Time for Keeps,* and others of a similar nature.

We have concentrated on the reclassification of the book collections and the revision of the catalogues, and, in accordance with the new fire and building laws, have made many physical changes and improvements.

To help adult borrowers who find it difficult to visit the library as often as formerly, the lending period of books has been extended to one month. Although this does not apply to recently published fiction and non-fiction, many people are availing themselves of the opportunity to read some of the classics and other older books.

The exhibits have received much favorable comment. Of outstanding interest were those of China Book Week, Negro History Week, and Books Across the Sea. In one branch an exhibit of Negro Art had such widespread publicity that visitors, many of them in uniform, appeared in great numbers. One soldier said that he had come from New York where he had read of the exhibit in a Boston paper. In various branches there have been displays of

trophies, gifts, and photographs sent home from the fighting fronts. The boys, as well as their families, are proud to see their souvenirs exhibited in the library. As one young man just returned from Guadalcanal remarked, "In the midst of all the fighting I thought of the North End Library and remembered how pleasant and quiet it always was."

Branch library service, uniform in most of its aspects, is diversified in the various communities. In one branch located in a Defense Housing Project patrons from twenty-seven states are represented. Their interests differ widely, and ingenuity, tact, and intelligence are required in meeting their needs. In another housing project district, the branch librarian called personally on about seven hundred families in order to extend an invitation to the library and to acquaint these new residents with the library's facilities. In still another, contact was made with the officials of a Shipfitters' Union whose quarters were adjacent to the library, and deposits of books as well as reading lists were supplied.

At Charlestown it was possible, through the courtesy of the Navy Yard personnel, to reach several shop masters, who discussed the use of books in their respective trades and encouraged the branch librarian to talk with the apprentice supervisor and certain of the trainee teachers. In all the shops a key man was designated to distribute bibliographies. Six large shops displayed posters advertising library facilities and aid. Immediate results were noted when selected titles pertaining to the particular work of a shop were placed on exhibition. In one shop where no locked case for an exhibit was available the men offered to build one. Each master appointed one person to be responsible for the examination and safe return of the books. Electricity, welding, radio, shop mathematics, printing, English grammar, plumbing, and other subjects were of interest to these men, and books and reading lists were furnished with the aid of several Central Library departments. It is too early yet to estimate the value of this program, but thousands of workers have been introduced to the idea that "books are tools and weapons for defense."

Library service in a lighter vein is given to children in an attempt to keep them off the street and help decrease the delinquency problem. More story hours are provided. In one branch, in a congested city area, a series of marionette shows, produced by the library staff with the aid of some children, is being enthusiastically received.

The curtailment of civilian defense activities has decreased the use of the library rooms. There are, however, many other community interests, and we are assisting forum and discussion groups in the preparation of their programs.

In building our book collections, we must have a plan for the future as well as the present. According to statistics, the Military Services have bought ten million books and an additional five million have been provided by the Victory Book Campaign. Our men in service have developed the reading habit. Millions are taking courses either in classes or through Correspondence Schools. It seems logical to assume that this reading habit will continue.

Ada A. Andelman

Technology, Business, Economics

New Books in Technology

WHILE the circulation of books for war work gradually declined, the Department was increasingly used for serious research purposes and by out-of-town readers. The sets of bound technical periodicals and the patent collection were more widely consulted than ever before, and similarly the reference work was more intensive and specialized.

Eleven titles were added in 1943 to the periodical collection, among them *The Westinghouse Engineer, Journal of the Optical Society of America, Refrigeration Engineer,* and *The Draftsman.* The Patent Room acquired copies and indexes of all patent applications from foreign enemy nationals now vested in the control of the Alien Property Custodian. This material is of inestimable value to the many large New England industries engaged on government war contracts.

In the first part of the year a great number of so-called "pre-induction" texts were published, such as S. H. Levowitz's *Pre-service Course in Machine Science,* Lewis Smith's *Elementary Applied Electricity,* and Williams and Scarlott's *Radio I.* Despite their military emphasis, these books are useful to any beginner.

Industrial safety — as vital in peace as in war — has assumed national importance with the speed-up of industry and its appalling toll in lives. R. P. Blake's *Industrial Safety* discusses safety fundamentals in plant design, machinery, and operation, as does *1021 Answers to Industrial Health and Safety Problems,* by Jack Weiss. Devastating fires can be prevented by forethought, and J. J. McCarthy's *Science of Fighting Fire* helps toward a better understanding of the work of the fire fighter. *Fire Protection Engineering,* issued by the National Fire Protection Association, analyzes fire hazards in home and industry and stresses the need for fire education.

Aviation, our fastest growing industry, has needed many new books. For the designer and constructor, there are H. D. MacKinnon's *Aircraft Production Planning and Control,* Thomas Dickinson's *Aircraft Construction Handbook,* Greenwood and Silverman's *Stress Analysis for Airplane Draftsmen,* and Charles Ludington's *Smoke Streams.* For the student pilot, there is Hunt and Fahringer's *Student Pilot Handbook,* while Redpath and Coburn's *Air Transport Navigation* is a comprehensive treatise for military and private pilots. *Gliders and Glider Training,* by Emanuele Stieri, is finely illustrated and readable. In *Aviation Gasoline Manufacture* M. Van Winkle shows the great advances made in the production of high-octane gasoline.

Aviation history is also well represented. *The First Century of Flight in America,* by Jeremiah Milbank, Jr., is not only interestingly told and well documented, but is also an example of fine bookmaking. Fred C. Kelly in his *Wright Brothers* has written a popular and sympathetic biography of America's pioneer fliers, while C. B. F. Macauley's *The Helicopters are Coming!* pictures the future with a helicopter on every roof. *Modern Airfield Planning and Concealment,* by M. E. DeLonge, is disturbing in its discussion of the need

of camouflage, even in peace, as a protection against the unlimited scope of the bombing plane. *Air Transport* and *Flying* have been added to the aviation periodicals.

There have been radical changes in communications, many of which, while still military secrets, will play an important part in post-war life, when thousands of trained operators and technicians will be needed. One of the best of the new elementary texts is Marcus and Horton's *Elements of Radio.* Merwyn Bly's *Guide to Cathode Ray Patterns* is for use in laboratory and test-bench work. *Radio Material Guide,* a short course in radio repairs, is in constant demand. In more advanced fields of electronics, Schulz and Anderson's *Experiments in Electronics and Communication Engineering* and Sarbacher and Edson's *Hyper and Ultra-High Frequency Engineering* are outstanding.

Canning as a means of food preservation is said to have started in Napoleon's armies. The dehydration of food, important in the first World War, has fast become one of our great industries. The Library has H. W. Von Loesecke's *Drying and Dehydration of Foods* as well as *Commercial Dehydration of Vegetables and Fruits in Wartime* by M. J. Drown.

In the *Handbook of Plastics* Simonds and Ellis have produced an important and comprehensive work in their field. The Library has also acquired E. Dreher's *Chemistry of Synthetic Substances* and M. D. Schoengold's *Encyclopedia of Substitutes and Synthetics.* Rubber, one of the most vital war materials, is represented by Charles M. Wilson's *Trees and Test Tubes,* Paul Powers's *Synthetic Resins and Rubbers,* and Howard Wolf's *The Story of Scrap Rubber.*

Great scientists and technologists are working behind the scenes to turn the phenomenal developments of this war age of "aviation, electronics, and chemical wonders" into post-war civilian comforts. More and more men, and women too, are realizing that technical training is of growing importance in finding and holding a job, and that "many technical methods and skills may be learned from books."

Loraine A. Sullivan

The Business Branch

SINCE the fall of 1943 there seems to have been a revived interest in business and stock market trends; more books on these subjects have been in demand recently. The circulation has somewhat increased in the first three months of 1944 over that of the same period of 1943, apparently, in part at least, because of this revival of hope in the future of private enterprise. Of course, many of the questions on securities involve personal tax problems and estate taxes. The Boston Chamber of Commerce published in *Boston Business* in December an article on the material dealing with taxation available at the library. We have three services with constant revisions and all the other reliable material we have been able to obtain. On the day of the week when most of the services are received (and there are about sixty of them on business forecasts, conditions, investments, taxation, labor, war laws, etc.), they are in use all day long.

Among the daily letters are many inquiries for information. For instance, an official of one of the largest manufacturing plants in Boston asks us to list for him the "best" biographies of business men; from our collection of circulating books we select sixteen titles. Some of the letters are from firms outside of Boston. We answer questions from a distance only if they require a short time. The letter during the last year which came from the farthest address was from Havana, Cuba. The writer stated that he had seen an editorial in *Sales Management* "which explained how useful are the business branches of Boston and Cleveland." On occasion, the questions come by telegram with requests for immediate reply. Until recently there has been a telegraph office next door and answers to these questions have usually gone back within an hour. More often, out-of-town questions come by telephone.

With short pauses, the two telephones on the reference floor ring all day. The F.B.I. wants the name of the daily paper in a Maine city. The First National Bank wants the number of retail stores and amount of sales in 1933 at Kingston, New York. Someone wants the names of some manufacturers of glass in Buenos Aires. Another inquirer would like the address of the secretary of the Bristol (England) Chamber of Commerce.

The Library is regularly used by the Statistics Department of the City of Boston. Again and again, as the Mayor makes a public address or report, statistics and information are sought here, especially in the current periodicals and documents.

Late in the fall the high schools of the city conducted an essay contest on "The Development of the Boston Airport." Teachers sent their pupils to the Chamber of Commerce, and the Chamber of Commerce directed them also to the library. Not a great deal of printed material is available on this subject, but we obtained it. For about a month the library was deluged by these future Boston business men and women. There was also a high school essay contest on "Race and Religious Discrimination." An extended bibliography was prepared at the library, of which about one hundred copies were given out. In the near future an adult contest looking to plans for the future development of Boston will be held. An excellent bibliography has been compiled by the Boston Municipal Research Bureau.

Almost all the windows of the library have featured some phase of the War — housing, food, victory gardens, the third freedom, taxation, occupational therapy, women and the War, and, until the local office was discontinued, the newsmap of the Office of War Information. The latest window exhibit is for the promotion of the scrap drive.

Here are a few characteristic inquiries:

An official of the labor union of a large public utility company asks for a copy of the retirement plan of the Boston Elevated Railroad. We do not have it, and an inquiry at the Boston Elevated Company reveals that the plan exists only in mimeographed form for the use of members and employees. However, they mailed us a copy, and the labor union official and an associate spent two mornings in the library studying it . . . An elderly man, who has lived in the United States for fifty years and now wishes to be a citizen, comes in with a note from the U. S. Naturalization Office requesting that he establish the fact that he lived in Boston prior to 1906. His name is found in the 1904

Boston City Directory and he is given a statement to that effect. (We have had to insist that the Naturalization Office tell each applicant that some relative or friend who can use a directory should come with him, as the file of directories back to 1852 is in the basement and the assistants cannot well leave their desks to spend time there helping.) An inquirer who is with the Food Distribution Division of the O.P.A. asks how he can get books. He is told that eighty-six of the various Government Bureaus located right around us have taken out firm cards and that no doubt his Division is among them, and if not, they can obtain one. A magazine calls up to know when the Anglo-American Oil Conference is to be held. Assistants watch for items of interest appearing in the new periodicals, and it has been noted that the current daily issue of the *Journal of Commerce* has something on this subject.

Some other questions which reflect the effect of local and war activities on our patrons' interests:

A book desired by the research staff of the Boston School Survey. We do not own it, nor does the Central Library, but it is located on the shelves of the Littauer Center Library and obtained.

Wages in Boston compared with those of other cities.

The division of Public Relations of the War Production Board wishes to know the publisher of the English book *On Britain's Business.* Information is obtained from the Central Book Selection Department.

The Massachusetts Division of Small Loan Companies wishes to know what books on the subject are in local libraries. They send in a list of about twenty books for us to check those that we have. The circulation desk finds that we have them all, adds others that we have to the list, and returns it to the inquiring agency.

Request for a chart showing changes in prices of wheat, cotton, and soy beans from 1913 to date.

Material on shatter-proof glass from the Office of Civilian Defense.

The Office of Price Administration wishes the numbers and size of companies in the ice-manufacturing industry in Massachusetts.

From an employer: "How does the wage stabilization law grade office employees as to the wage they may receive?"

War Labor Board: "How much income was necessary in 1941 for a person living in Boston with three dependents, in order to maintain his household in decency and health?"

Material on re-negotiation of contracts (asked for many times).

Mary Watkins Dietrichson

The Statistical Department

THE Statistical Department is that part of the Library where statistical, economic, business, documentary, and legislative reference material may be obtained. Its work reflects a very gradual turning away from things military to things civil. At the beginning of the War there were requests for information on Selective Service Regulations, Army and Navy Regulations, and locations of army camps. These questions were followed by those on

allotments to service men's dependents, rights of service men's dependents under the Rent Control Regulations, the service man and taxation, location of military hospitals, rehabilitation of veterans, and post-war employment. The business man who formerly was anxious to obtain war contracts and consulted lists of bids and awards, is now interested in re-negotiation of war contracts and in legislation on the orderly disposal of surplus war material.

The most interesting work of the year was, as in many other departments, that with the soldiers of the Army Specialized Training Program and with the officers of the Allied Military Government of Occupied Territories group. The soldiers, in addition to their knowledge and study of languages of various European countries, were also studying the economic history, geography, finances, customs and governments of those countries. For them the Department had a large collection of books and pamphlets on reserve. The A.M.G. officers had interesting and difficult problems to work out on the government and governing of certain European sections. Books were also sent on inter-library loan to the School of Military Government, Charlottesville, Va.

The interest of the public in the investment, tax, labor, legislative reference, and interpretative news services continues unabated. The Department is starting to build a collection of post-war planning and reconstruction literature in anticipation of the demand. Some titles of the type of material which is being acquired are listed here:

America after the War (the first series of conferences of the Institute on Post-war Reconstruction of New York University); *After the War* (a monthly, published by the same Institute); *Place of the United States in the Post-War Economy* (by the Economic Policy Commission, American Bankers Association); Bernard M. Baruch and John M. Hancock, *War and Post-War Adjustment Policy* (United States Government Printing Office); and Seymour E. Harris, *Post-war Economic Problems.*

The Twentieth Century Fund has published the following: Stuart Chase, *Where's the Money Coming From? Problems of Postwar Finance;* Stuart Chase, *Goals for America: a Budget of our Needs and Resources; Postwar Planning in the United States,* edited by George B. Galloway and his associates; and *Wartime Facts and Postwar Problems,* edited by Evans Clark.

The Brookings Institute has published the following: Lewis H. Kimmel, *Postwar Tax Policy and Business Expansion;* Harold G. Moulton and Karl T. Schlotterbeck, *Collapse or Boom at the End of the War;* and Karl T. Schlotterbeck, *Postwar ReEmployment.*

Elizabeth G. Barry

Music, Fine Arts, Rare Books

Grace Notes: the Music Department

GIVEN by the American Society of Composers, Authors and Publishers (ASCAP) to the United Service Organizations (USO), and deposited through the latter in this Library, a record collection has been circulated constantly and widely among an ever-increasing number of service people in the Greater Boston area. Letters of request, some of them received from distant points, show how great the need is for an extension of this work. For members of the armed forces stationed in Boston provision has also been made for listening, by means of phonographs equipped with ear phones, in the Department. Although it has not been possible to offer the tea and free use of musical instruments that are a feature of the Music Library of the Circulation Division of the New York Public Library, we are able to direct men to places where similar opportunities are available. Perhaps the most notable of these are the Symphonic Jam Sessions of Mr. Arthur Fiedler.

How members of the armed forces are taught to sing popular songs was shown by an exhibition of drawings of song slides, with illustrations by artists from Walt Disney to Rockwell Kent. Another exhibition consisted of facsimiles of musical manuscripts belonging to the Abbey of Monte Cassino, supposedly carried off by the Germans. However, some of the treasures of this famed center of art and learning have already been reproduced.

Among the important accessions to the phonograph collection was a large group of acoustical recordings by Caruso, Gluck, McCormick, Melba, and many others, brought together by Mr. Howard S. Pember. The records satisfy a great variety of interests and arouse nostalgic memories. One among the speech records is about twenty-five years old: Franklin Delano Roosevelt on "Americanism."

A large number of scores has been received from the estate of Mme. Emilie Alexander Marius, former concert singer and teacher of voice. The bequest includes many presentation copies of modern French songs. In recognition of her work in introducing French music — especially that of Debussy, d'Indy, Chausson, and Duparc — to Boston and the rest of North America, the French Academy named Mme. Marius *Officier d'Académie* and *Officier de l'Instruction Publique.*

The recent performance of Haydn's Symphony in D minor, No. 80, in the city recalled the fact that this Library owns a unique collection of manuscript copies of the full scores of many of his symphonies which exist only in parts in the British Museum. Their existence was recorded in the *Catalogue of the Allen A. Brown Collection,* published in 1908; and shortly after Dr. Koussevitzky came to Boston, a concordance was made of all the various editions of Haydn's symphonies in the Library. It remained, however, for Mr. Leonard Burkat, a member of the staff, to carry the listing farther and make a comprehensive collation of a large number of the published editions. The new list was printed in the December 1942 issue of *Notes for the Music Library Association.*

Just why Ole Bull withdrew after the first concert at the Boston Peace Jubilee is not told by Mortimer Smith, author of a delightful *Life of Ole Bull.* But his connections with various Boston figures such as Jonas Chickering, John S. Dwight, Emerson, John Fiske, Margaret Fuller, and Longfellow are of great interest. How many motorists entering Boston by Commonwealth Avenue know that Anne Whitney's statue of Leif Ericson was more or less modeled on the figure of Ole Bull? *Olav Trygvasson* may have been Grieg's own tribute to the fellow countryman who sponsored him; and the suggestion that Ole Bull served as the prototype for Ibsen's *Peer Gynt* is quite plausible. An earlier period of music in Boston is covered in H. Earle Johnson's recent *Musical Interludes in Boston, 1795–1830.* It is an exhaustive presentation of personalities and publications. Johnson, who is now a sergeant in New Delhi, India, is one of the younger musicologists who have found material for scholarly work in local subjects.

In *A Birthday Offering to Carl Engel* the late Percy Lee Atherton discussed the "Boston Days" (1909–1922) of the distinguished music historian, who, unfortunately, survived the celebration of his sixtieth birthday only a few months. Both Mr. Atherton and Mr. Engel worked in Boston, and later both were identified with the Division of Music of the Library of Congress. This intimate picture of Boston's musical life in a fascinating period introduces, among others, Charles Martin Loeffler, who was an occasional patron of our Music Department. One of his visits was concerned with Mozart's *Ave Verum.* His enthusiasm for the masterly setting of the section beginning "esto nobis . . . ," where the soprano and alto duet is imitated a measure later by the tenor and bass, knew no bounds. Several of Loeffler's letters are printed in the volume for the first time. The Music Department has some of his unpublished correspondence with Raoul Rettberg, who kept his instruments in repair. The composer died in May 1935, and since there were no heirs, his estate reverted to the Commonwealth of Massachusetts. Members of the Department were able to give the purchaser advice as to the value of the material.

Another striking chapter is by Olin Downes on "Henry F. Gilbert: Nonconformist." In contrast to Loeffler, Gilbert pursued his way with very little encouragement, and without the sponsorship which has been an important element in the career of artists less well endowed by nature. Mr. Engel's own account of his researches on our Music Collection appears in his article "Introducing Mr. Brown" in *The Musical Quarterly* for January 1944.

There are musicians who invite perennial research. Such is William Billings, who bids fair to ride high on the crest of the American revival. No less a composer than William Schuman has utilized themes from Billings in his new *Overture: William Billings.* The broadcasting of a Billings Easter anthem by the Collegiate Chorale under the direction of Robert Shaw is also indicative. The music of the Pilgrims and early American folk dance are likewise arousing increasing curiosity. One may note too that our rare copy of Playford's *Dancing Master* was described by Miss Margaret Dean-Smith in the December 1943 issue of the *Journal of the English Folk Dance and Song Society.*

Subjects which promise to be of increasing importance in the near

future are musical therapy and music in industry. The latter has been well presented in a pamphlet entitled *Music in War Plants* by Wheeler Beckett, the conductor of the Boston Symphony Orchestra Youth Concerts for the past few years.

An improvement has been made in the classification of music and musical literature by adopting the system of the Library of Congress. This should result in a more logical arrangement of the material and a greater efficiency in the reference service.

Richard G. Appel

The Coming Changes in the Arts

THOUSANDS of people are thinking about the post-war world. They are planning where to live; designing the houses to live in; dreaming up super-comforts and conveniences; thinking of new forms of entertainment and travel; creating new materials and forms. The way to have a voice in deciding the shape of things to come is to be aware of what the builders of the future are doing. The finest achievements will be unappreciated if the public has missed the transition which links them with something familiar in the past. The cure for unawareness is simple and it involves no expense. Odd moments devoted to a pleasurable scanning of the magazines lead one along to the new developments.

The house of the post-war years, for instance, is being heralded in every issue of every architectural magazine. There are predictions of "mail-order houses" and "packaged houses," more attractive than the phrase. There will be mobile, demountable walls, molded plastic units, radiant heating, local acoustical control, new conveniences in storage units, miracles in automatic aids. And the indications are that they will be part of the American scene. Perhaps a guest room will be whipped up while the visitor is taking off his hat; perhaps the after-dinner "helping" in the kitchen will be a magician-like routine; perhaps the efficacy of insulation will make the climate comfortable at any season.

In the field of painting and sculpture one should not be frightened by new approaches and techniques. In the so-called applied arts utility makes an object acceptable even when its design is disliked; but in the fine arts no such value gilds over the strange forms that experimentation may take. The *Art News, Art Digest,* and *The Magazine of Art* should offer enough of the familiar to fortify the reader for encounters with contemporaries. It is possible that he will begin to have favorites among them.

Change is predicted even in the realm of landscape. Ideas of stimulating vastness are presented in an article "Geo-Architecture: an American Contribution to the Art of the Future," by Wolfgang Born in *The Magazine of Art* for January 1944. The author mentions, in passing, the possible effect of air travel upon landscape as seen from above. As for planning on a geographic scale, he reminds us that a beginning has already been made by the designers of great dams and highway systems. In "Travel at War's End" in *Planning and Civic Comment* for October 1943, Paul V. Brown discusses the possibilities

of opening up new areas of scenic wonders as a result of air travel improvements. In particular he mentions the "fantastic land of walled rivers," the vast canyon country of southeast Utah, which could not be traversed by auto roads without destroying the character of the landscape, but which the airplane and helicopter would make accessible to the traveler. From landing places "jeep roads" would suffice to transport the traveler to points of interest and shelter.

Archaeology would seem to be a field in which little planning for the post-war world could be expected, yet the English magazine *The Museums Journal* in December 1943 reported on a London conference under the title "The Future of Archaeology." Like workers in many other fields, archaeologists are re-evaluating their contribution to society. Their plan is to put special emphasis upon archaeology as a social study, which can teach the biological and cultural heritage of mankind. Museums of human history are suggested. Indeed, museum work seems to be in a state of flux. In the discussion stage are changes varying from a Futurama technique of moving chairs with built-in speakers for display within the museum to an active participation of the museum workers in all phases of urban planning. In the blueprint stage are such subjects as the Frank Lloyd Wright museum for the Solomon R. Guggenheim Foundation, about which the advance notices say that nine hundred works of art "are to be built into the structure."

While museum workers feel that they have a responsibility in eliminating ugliness from American life, progressive business plans toward the same end by such acts as the appointment of Dr. Walter Gropius as a "post-war product designer." In fact, business needs merely to be freed from the necessities of war production to apply to the uses of peace the knowledge gained through the experimentations of the past few years. War-time secrecy envelopes many of the products and methods that manufacturers will one day convert to civilian ends. At present there are only hints at the services to come. They range from simple conveniences to such grandiose plans as the proposed "World Fashion Center" in New York City with two million square feet of space devoted to merchandising offices, show rooms, studios, display theaters, a school of retailing, a fashion library, and a museum of costume art.

We keep up-to-date on history by reading the newspapers and make some attempt at keeping informed about contemporary trends in literature and music. Certainly art should not be left to the specialist, when it is something that enters into every life.

Priscilla J. MacFadden

The Rare Books

THE War continues to have an adverse effect upon the use of the Rare Book Department. Most of the graduate students who formerly did research work are now in the armed forces; and the professors who spent their vacations here in preparing their studies are busy with increased teaching duties. A decline in the number of readers, and a corresponding decline

in the number of books used, was therefore to be expected; it amounted to about twenty per-cent of the figures of the preceding twelve months.

On the other hand, the number of visitors in the Treasure Room somewhat increased, even though there were only few outstanding exhibitions. The thousands of new-comers to the city — war workers, members of the armed forces and their families, etc. — are eager to become familiar with the Library and are naturally drawn to the rare books and manuscripts in the Treasure Room. It is hoped that new exhibitions, which would follow the course of the War in Europe as well as in the Pacific islands, may be arranged with regularity.

There has been a drop in the research work undertaken in response to requests by mail. A large part of these come from colleges; and since fewer students and professors are doing such work, the decline is understandable. There may also be some misapprehension about the availability of our rare books. People know that the treasures of the Library of Congress, the New York Public Library, and the Morgan Library are not accessible, and many of them may assume that this is the case with us, too. Articles printed in this Bulletin two years ago and last year stated — and we wish to emphasize it here again — that the service goes on uninterruptedly. Nearly 15,000 of our printed books and all our manuscripts are in a bomb-proof storage vault. However, we can obtain anything needed within a very short time, even in an hour. Indeed, students who have encountered difficulties elsewhere are delighted to find how brief a delay is involved in getting their material. About twelve hundred books and manuscripts were brought from the vault for use and returned in the past year.

The number of purchases was fewer than in earlier years; yet thanks to the various trust funds, the Library was able to acquire some very valuable items. Most important among these were twenty-five autograph letters, consisting of about twenty-five thousand words, by John Adams, written to Benjamin Rush of Philadelphia. In them the second President tells his old friend — with an outspokenness surprising even from him — his opinions of Washington, Franklin, Jefferson, and most of his other contemporaries, as well as of events from the Declaration of Independence to the war with the British in 1812. Considering that John Adams's private library, comprising over three thousand volumes, is deposited in the Library, the acquisition of these letters was very gratifying. The purchase of twenty fine autograph letters by Abigail Adams was similarly fortunate. Written to John Thaxter, secretary to her husband, they contain many domestic and political details of interest — about monarchy, marriage, the mail service, the characteristics of the Dutch and the French, duelling, and the economic causes of the hard times. Both groups of manuscripts will be an invaluable source for the historian.

Our collection of medieval manuscripts has been enriched by several notable volumes. The most impressive among them is a fifteenth-century copy of *Le Livre des Trois Vertus* by Christine de Pisan, written on ninety-eight vellum leaves, the first embellished with a beautiful large miniature of two compartments: in the first Christine is lying on her bed, while three ladies representing Reason, Right, and Justice appear before her; in the

second, she is reading her book to a group of women. Another manuscript is a Greek grammar, attributed to Constantine Lascaris, the Byzantine scholar. A comparison with Lascaris's printed grammar of 1494 and the Aldine Greek grammar of 1497 might yield worth-while results. The Library further acquired an unpublished mathematical treatise by Simon Bredon, the English mathematician who flourished at the end of the fourteenth-century; and a group of some seventy tracts in Latin, French, and English on astronomy and its inevitable companion, astrology. Included in the latter volume is a poem of fifty-six stanzas on dice-casting. Students of Middle English might examine it with profit.

Original documents which may throw light on the origin of printing are extremely rare, and therefore the Library was glad to purchase a leaf from a 24-line Donatus printed in the "Pontanus-type." The work has been ascribed to the mythical proto-typographer of Holland, Lourens Coster of Haarlem. Indeed, Gottfried Zedler, the foremost authority on the subject, believes that this is the first edition of all the Dutch Donatuses and that the type — cast in sand moulds — was in use as early as 1435. In addition, we also bought two consecutive leaves of a 27-line Donatus, printed in the "Saliceto-type," which Coster may have produced in 1440.

The Library has few, if any, rare Russian books; the recent purchase of a small group of such items fills a real need. Among them is a Russian calendar, consisting of twelve large plates, each of which contains pictures of the saints for the days of the month. The set was printed from copper engravings in 1713–14, and is probably unique in America. Another outstanding item is the Empress Elizabeth's Bible, with scores of full-page illustrations, printed at St. Petersburg in 1751; and still another, an album of caricatures by Nevakhovich, entitled *Eralash* and published in 1846–49. The Crowninshield Sale last fall created unexpectedly high prices for modern illustrated French books, yet the Library was able to add to its collection, for a modest sum, a number of fine volumes, together with a copy of the 1828 Paris edition of *Faust,* containing the magnificent lithographs of Delacroix.

Two valuable gifts were received. Miss Sarah C. Scott, of Belmont, gave us fourteen autograph letters, twelve of which are by James Russell Lowell, written to her grandfather, Christopher P. Cranch. And Miss Emily Hallowell, of West Medford, gave to the Library a collection of nearly one hundred and fifty autograph letters, almost all by John Ruskin, and written to Francesca Alexander, daughter of the American portrait painter.

Zoltan Haraszti

Exhibitions in the Print Department

Lithographs by Toulouse-Lautrec

THE Albert H. Wiggin Collection was inaugurated on June 14, 1941, with an exhibition of religious prints by Jean Louis-Forain, one of the foremost French engravers, and this third anniversary is honored by an exhibition of the work of another great Frenchman, Henri de Toulouse-Lautrec.

A great debt of gratitude is due to Mr. Wiggin for the gift of his magnificent collection, which has solved many problems in the educational and research fields; and the beautiful gallery of the Print Department, considered by many experts as one of the best in the country, is meeting the needs of the collection in a most satisfactory manner.

Henri-Marie-Raymond de Toulouse-Lautrec-Monfa, a descendant of one of the highest noble families of France that ruled over the Albigeois region, was born at Albi on November 24, 1864. Being a delicate child, his education was attended to by private tutors and his mother. His first interest in drawing was manifested in the farmyard, where he watched the draught oxen, dogs, and horses, noting every line and curve. He had a remarkable sense of form for a boy of his age. Such early drawings may be found on the margins of his school books, together with caricatures of his fellow students done during the three years he irregularly attended the Lycée Fontanes.

The short and intensely active life of the artist itself is recorded in his work depicting the dance halls, café-concerts, theaters, circuses, and racecourses in the colorful 'nineties. Deformed and brilliant, Lautrec renounced the life of a country gentleman for Montmartre, for a life of gaiety and dissipation, which brought about his premature death at the age of thirty-seven. Yet in spite of his mode of living, he was a sensitive painter, a superb draughtsman, and a lithographer of great attainment.

If Lautrec's art had no deep roots in the tradition of the past, it did draw upon his profound source of human impulse. Because he was an artist of his time, he was most successful in choosing material and ideas from the Bohemian world about him. He learned much from the work of Jules Chéret, his predecessor in the poster field, as also from Japanese prints, of which he possessed a splendid collection. Lautrec was a pioneer in raising the poster to the level of a fine art, and he devoted much of his masterly talent toward that end, along with the production of announcements and advertisements. He made no distinction between commercial and pure art.

In this exhibition we are primarily interested in his lithographs and posters, in which he developed an original style as entertaining as the music hall and as profound as the shallow culture of his subjects would permit. Perhaps Lautrec's physical condition and early background had much to do with his art, and led to the abandonment of his conventional behavior. However, the early discipline shows in his work, whatever the later influences were. His attitude seen through his art was that of the gay cavalier, but a study of his work will reveal the governed conduct based on aristocracy rather than morality.

Lautrec had all the qualities of the master, and he expressed them with

freedom and refinement. He used the greased crayon with admirable ease and force, tempered with restrained severity. His aims seemed few, his choice instinctively right, and his command of the medium so thorough that his success was at once complete. He cared little for the tricks of lithography, for he depended upon his power of drawing and the symmetrical arrangement of line and mass. Pre-occupied with the effect he wished to produce, by the simplest of means he created compositions that were free from rules and stilted technique.

Although Lautrec did many notable paintings, the lithographic stone and the crayon were his most natural vehicles. His method is well described by Maurice Joyant in his *Henri de Toulouse-Lautrec,* Paris 1927:

"Lautrec proceeded in the same manner for his prints as for his paintings: first he made notes, then tentative sketches, then preliminary studies in oil on cardboard; only after these did he begin the actual execution of the poster. On a huge sheet of paper backed with canvas he drew the outline in charcoal; this was transferred to the stone; over this charcoal drawing, which he often reinforced with oil paint, he placed a large tracing on which he tried out colors. Thus when he started to work on the stone itself, as little as possible of the design remained to be determined by chance."

The artist was fortunate in being able to entrust his work to printers who could satisfy his exacting requirements. His posters were usually printed by Verneau or Chaix; however, Ancourt, who employed le père Cotelle, a superlative craftsman, was his favorite. Le père Cotelle is pictured in the composition designed in 1893 for the cover for *L'Estampe Originale,* turning the wheel of a hand press while Jane Avril is examining a proof in the foreground.

Lautrec's ability to penetrate into the character of his subjects is brought out in his many stage portraits. An extraordinary variety of expression is captured in the sixteen lithographs devoted to Yvette Guilbert; even her black gloves have personality. The superb series of lithographs of May Belfort, Jane Avril, and Sarah Bernhardt have a dramatic appeal, although they are done with a lightness of touch and a sense of Parisian atmosphere. But the many prints of Marcelle Lender represent perhaps the most spontaneous expression of Lautrec's temperament and his attitude toward the life and society of his day. Then there are the light yet intensely sensitive portraits of Leloir, Moreno, and Ida Heath. A number of other likenesses echo his restless visions of the gay and fantastic.

In the composition of posters the pursuit of area cutting and beautiful design were Lautrec's guiding principles. The manner, which is entirely his own, is used with indisputable authority. The "Divan Japonais" and "La Clownesse Assise" from the portfolio entitled "Elles" as well as "Aristide Bruant," "Jane Avril" "Caudieux," and "La Revue Blanche" are among the best examples. Lithographed programs and song covers add distinction to his immense *œuvre,* but lack of space does not permit their display at this time.

Lautrec lived in the glitter of the world of make-believe. These pictures of the stage and its people have a real historical value and provide an unequalled record of Parisian life during the last decade of the nineteenth century.

ARTHUR W. HEINTZELMAN

Castiglione's "Il Cortegiano"

THE Library has recently added to its collection of rare Italian books a copy of the first edition of Castiglione's *Il Cortegiano*. Published in 1528 in Venice, it was the most popular book of its day, passing through a hundred editions — together with the French, Spanish, Latin, German, and English versions — before the end of the century.

In his book Castiglione paid tribute to the court of Urbino, where he spent the happiest years of his life. He went there in 1504 at the age of twenty-six, after five years of military service under the Marquis of Mantua. The Duke of Urbino was more interested in diplomacy than in war and sent Castiglione on various missions, the most important being that to England in 1506, where he received the Order of the Garter for his master. It is in this year, when he himself was away from Urbino, that he places the colloquies which comprise *Il Cortegiano*. The ladies and gentlemen of the ducal household were supposed to have spent four evenings discussing the quality of the perfect courtier, who they finally agreed must be a soldier, a humanist, and a man of incorruptible honor, one destined ever to fight for causes that are already lost.

The Duchess presides at the discussions. She says little, but her presence acts as a restraint on the others. Even if certain passages in the book do not quite conform to drawing-room standards, the difference between *The Courtier* and *The Decameron* is one measure of her influence. Arentino and Giuliano dei Medici are the most interesting interlocutors. The former, fussy and loquacious, harps on his absurd love affairs, or recites "impromptu" verse, carefully prepared in advance! The latter, possibly the embodiment of the author's ideal, defends the ladies against their detractors.

Castiglione began writing his work in 1508. He had barely finished the rough draft when he went to Rome for the coronation of Pope Leo X and remained there as ducal ambassador. The work progressed slowly. With so many who figured in the discussions still alive, Castiglione felt the need of advice from all potential critics. That meant constant revision. At the close of the manuscript copy in Florence is written in his own hand: "In Roma, in borgo, alli xxiii di Maggio, 1524." That is probably the date of the last revision.

In October of that year Castiglione was sent to Europe by the Pope as ambassador to Madrid. There he heard that copies of his manuscript, made at the instance of friends who had asked to read it, were being circulated in Rome and Naples. Fearing that some one would published a garbled copy, he sent his manuscript to the Aldine Press and arranged for an edition of one thousand thirty copies, one on vellum, and twenty-nine on the finest paper procurable. (Castiglione was to pay half the cost of the printing; in return, he was to have the thirty copies and half of the regular edition. Four hundred of these were to be sold to defray his share of the publication costs; the rest were to be sent to him in Spain.)

The Library copy is a fine folio, handsomely bound in green morocco, with gold tooling in the style of Samuel Mearne. The Aldine device is on the title-page and again on the verso of the last page.

The printers gave the manuscript of the book to their patron, Jean Grolier, the bibliophile whom Castiglione had probably met either in 1512, when the former was treasurer of the French Army in Milan, or in 1524 when he was ambassador to the Vatican. When Grolier's library was dispersed in 1678, the manuscript passed first to the library of Carpentras, then to the Ashburnham collection, and finally was bought for the Biblioteca Laurenziana.

Castiglione died in Toledo at the age of fifty-one in 1529, two years after the sack of Rome had signalized the failure of his mission to Spain. Charles V, when he heard of his death, remarked: "I say to you that one of the finest knights of the world is dead" — a more fitting epitaph than the frigid eulogy which Cardinal Bembo composed for his tomb outside Mantua. G. R. B. R.

Ten Books

Ten Years in Japan. By Joseph C. Grew. Simon and Schuster. 1944. 544 pp.

Ambassador Grew was sent to Japan in 1932 to safeguard our interests in the Pacific and to avert war. When he returned after ten years of distinguished service, we had lost our Pacific possessions and were fighting Japan in the Aleutians, Burma, and the islands south of Asia. This does not mean that Mr. Grew's mission had failed. He realized from the first that, so long as the military expansionists were in power in Japan, war was inevitable. This country stood in the way of their policies. As one cabinet after another was formed, Mr. Grew hoped for a coalition of moderates, who would check the onrush of aggressive nationalism. He appreciated the economic necessity which prompted expansion on the mainland, even as he denounced the methods used to gain that end. He saw the popular discontent which the war-mongering aroused, the opposition to any break with America, and the desire for peace. But the moderates lacked leadership. As early as January 1941, Mr. Grew informed Washington that the Japanese, in case a break came, were planning a surprise mass attack on Pearl Harbor. On November 3 he sent a long cable, stating that "Japan may go all-out in a do-or-die effort to render herself invulnerable to foreign economic pressure even to the extent of committing national hari-kiri"; and he again predicted that "the war may come with dangerous and dramatic suddenness." Mr. Grew's diary reflects throughout his fondness for the Japanese, whose best type he calls the finest people in the world. He liked Admiral Toyoda better than any other foreign minister with whom he worked — high praise indeed, considering his forty years of diplomatic experience. (*G. R. B. R.*)

My Lives in Russia. Markoosha Fischer. Harper & Brothers. 1944.

The author, the wife of the well-known foreign correspondent Louis Fischer, was born and brought up in Russia. Having studied at the University of Lausanne and worked with the Danish Red Cross, she came to America. In 1922 she assisted the Soviet delegation at the Genoa conference and subsequently returned to Russia, where she married; however, most of the time she spent abroad with various diplomatic missions, and it was only in 1927 that she settled with her two children in Moscow. The book is about her experiences during her twelve-year residence there. Mrs. Fischer and her children lived the life of ordinary Soviet citizens. She earned her living as a translator, but found time also for work on Parent-Teacher Commissions, as warden of their apartment house, and other social activities. Without being a member of the Communist Party, she was devoted to the Soviets — patiently went through the terrific hardships of the first Five-Year-Plan, rejoicing in the "abundance" of the following years. Life went on happily for them until the Purge started in 1936, introduced by the sensational trials and leading to the execution of tens of thousands of officials and of the larger part of the foreign communists. The author's description of the two years of terror is gripping and dramatic. the more so since she writes with apparent simplicity and sincerity. She does not believe in the truth of the accusations at the trials, and her only explanation of them is Stalin's desire to get rid of the opposition. By 1939 she was so overcome by her disgust with the terror that she decided to leave. She still believes that by the elimination of exploitation and the absence of race discrimination the Soviets are accomplishing an enormous forward step; however, she is also convinced that life is not worth living without personal freedom. (*Z. H.*)

The Ghost Talks. By Charles Michelson. Putnam. 1944. 245 pp.

The publicity director of the Democratic National Committee — ghost writer, columnist, and seasoned journalist — talks freely and not very discreetly about the wire-pulling behind the scenes of presidential campaigns and propaganda for the Administration. John J. Raskob,

as national chairman, financed the wreck of the Democratic Party back to health; at the same time, the effects of the Smoot-Hawley tariff and stock market crash completely undermined President Hoover's prestige. The New Deal naturally bewildered the old-style Democrats, and "few Raskobians stayed within the fold." The feud between President Roosevelt and James Farley cannot be attributed simply to New Deal tactics, for it is complicated by the former Postmaster-General's ambitions for the presidency. Mr. Michelson publicized the N.R.A., and later propagandized for the reform of the Supreme Court. He criticizes the coalition cabinet, and comments on the effects of the Hatch Act which, by limiting political finance, encourages subterfuges and makes "constructive criminals of all the officials of the two great parties." However, not his opinions on political issues but his observations on the politicians give the book its unique interest. Mr. Michelson's sketches of cabinet members, brain-trusters, "palace favorites," senators and congressmen — sometimes in a couple of pages and sometimes in a brief paragraph — are little masterpieces of observation and malice. (*M. M.*)

Beyond Victory. By Jerry Voorhis. Farrar & Rinehart. 1944. 240 pp.

THE well-known progressive Congressman from California offers here proposals for political and economic post-war measures which may assure justice and peace among nations. Taking the Atlantic Charter as a starting-point, he urges the substitution of confidence for fear in international relations; the return to true religion in place of the cults of the state; and the elimination of imperialistic possessions. Although he proposes no specific program for India, he goes so far as to say that "peace can never be safe until India has been granted self-government, if not complete independence." The most important suggestions, however, are in the economic sphere. After pointing out that the hopelessness of unemployed youth favors dictatorship and war, and that the discrepancy between full production and the people's purchasing power leads to deflation, he recommends a means which may promote public consumption: the government itself can create credit, without increasing the national debt, by purchasing the capital stock of the twelve Federal Reserve Banks. Congressman Voorhis believes that the artificial scarcity induced by monopolies and the international cartels is the greatest obstacle to national welfare as well as to future peace. He makes some startling revelations about the power of the I. G. Farbenindustrie, and of the steel and oil combinations. His remedy is an international clearing-house, and trade among nations reckoned in terms of goods and services. (*M. M.*)

The Way Our People Lived. By W. E. Woodward. Dutton. 1944. 397 pp.

MR. WOODWARD'S latest volume, "an intimate American history," is the story of three centuries of changing fashions in food and drink, housing, furniture, clothing, transportation, social customs, and intellectual diversions. In seventeenth-century Boston, the furniture was "rough, heavy, and crudely fashioned," water was regarded with suspicion and even the babies drank beer and cider, the "salt" divided the family and servants at the table, and the *New England Almanack* was treasured reading. In contrast, the author describes the refinements of life on a Virginia plantation, "saturated with the spirit of leisure," and through the eyes of an eighteenth-century school mistress introduces Dutch New York, already cosmopolitan in dress and amusement. Revolutionary Philadelphia serves as a background for the famous "Fish House Punch," the appearance of the umbrella, and the elaborate fashion-dolls, forerunners of the modern dress pattern. On a Georgia plantation of the early nineteenth century, the conversation ran to Eli Whitney's invention of the cotton gin, the health-giving qualities of "pot likker" and the migrations to the new cotton lands of Alabama. One of New York's first business women made the tedious journey to Cincinnati by train and canal boat in the 1830's and the gold-seekers crossed the plains in tumble-down wagons, living on bacon and the new delicacy "canned" meat. Mr. Woodward recalls his own childhood in the chapter on

Graniteville, South Carolina, a cotton mill village of the 1880's; and he probably draws, too, on his memories for his account of New York at the turn of the century. (*E. L. A.*)

Adventures in Symphonic Music. By Edward Downes. Farrar & Rinehart. 1944. 323 pp.

THIS first book by Mr. Edward Downes, the last music critic of the Boston *Evening Transcript,* is addressed to young people. When the paper discontinued publication, Mr. Downes joined the staff of a new frequency modulation radio station in New York, and it was there that the materials of his book took form. The structure of *Adventures in Symphonic Music* comes from its source in intermission comments on a "Symphonic Hour" broadcast. The author discussed the music played on a group of series of one-hour recorded programs. So the chapter "The Symphony was Born" contains notes on a program made up of Johann Christian Bach's overture to his opera "Lucio Silla" and of Mozart's Paris and Haffner Symphonies. At the opposite pole is the last of the "Composers in Love" programs: Schönberg's "Verklärte Nacht" and Berg's Violin Concerto. Some other subjects are "Music and Politics," "The Suffering Artist," and "Music in the New World." Although the book is meant for young people, its wealth of information and its careful avoidance of time-worn platitudes make it good reading also for adults. Each series is introduced by a short general note headed by a vignette by John O'Hara Cosgrave II. (*L. B.*)

The Literary Fallacy. By Bernard De Voto. Little, Brown. 1944.

THE purpose of this book, originally delivered in the form of lectures before the students of Indiana University, is to examine the American literature of the 1920's. Mr. DeVoto finds that the leading writers of the period — H. L. Mencken, Sinclair Lewis, Ernest Hemingway, John Dos Passos, William Faulkner, and Thomas Wolfe — did not picture American life correctly. They depicted an America barren of ideals, provincial, and uninteresting — a vast desert, in which no real culture could grow. For much of their distortion the earlier writings of Van Wyck Brooks were chiefly responsible. Brooks, whose views on Mark Twain Mr. DeVoto had vehemently attacked, insisted that the measure of a culture was its literature, completely disregarding scientific, technical, and other achievements. In recent years he has undergone a conversion; but even *The Flowering of New England* and the *Indian Summer* are, in spite of their exquisite style, limited in interest. "The Civil War does not exist in either book as a crucial, formative experience of an entire people." Mr. Brooks's earlier errors had done immense harm — his "ignorance" became "the literary instrument" of a whole generation of writers. Mr. DeVoto believes that a future historian of American literature may sum up the whole period as "the Age of Ignominy." He suggests that "words like 'fool' and 'liar' might profitably come back into use," since the vices of the authors must be "labeled and denounced." The tract, as might have been foreseen, did not remain unanswered. In an article in the *Saturday Review of Literature* Sinclair Lewis hurled against Mr. DeVoto a ferocious counter-attack. In fact, a sizeable fracas ensued, with little attention to the validity or presumptuousness of Mr. DeVoto's allegations. (*Z. H.*)

Yankee from Olympus. By Catharine Drinker Bowen. Little, Brown. 1944. 475 pp.

THIS biography of Justice Oliver Wendell Holmes does not pretend to be an exhaustive life of the "Great Dissenter" but an attempt to bring him "out of legal terms into human terms." It is just as much the story of Abiel Holmes, the Calvinist minister who composed the *Annals of America,* and "the Autocrat of the Breakfast Table" who was stirred equally by the spread of puerperal fever and the plight of *Old Ironsides.* Mrs. Bowen has gathered all the pleasant, intimate anecdotes of neighborly Boston and Cambridge and has peopled her book with the whole tribe of Wendells, Jacksons, and Olivers to whom the jurist was related. Perhaps she stresses too much the antagonism between the tall, withdrawn boy and his small, sprightly father, seeing in it

the goad which was to drive the younger Holmes on. However, she writes movingly of his searing experiences in the Civil War and his deliberate decision to enroll at the Harvard Law School despite his father's gibes. Holmes was to find his true work not in the daily skirmishes of the courts, but in the scholarly probing of the law itself, and Mrs. Bowen describes his painstaking work on Kent's *Commentaries,* his Lowell Lectures on the Common Law, and his articles for the legal journals. As a justice of the Supreme Court of Massachusetts, he handed down his first dissenting opinion in the Vegelahn case and indicated the path he was to take on the national bench. Since she is but slightly interested in the legal significance of his decisions, Mrs. Bowen has only high-lighted one or two of the great cases of his Washington years. Explaining her method of work, she admits she has often "embellished" her material, and her glimpses into the mind of the jurist while appealing are not always well-founded. The striking title of the book was taken from the essay by Elizabeth Shepley Sergeant on Justice Holmes. (*E. L. A.*)

Six Thousand Years of Bread. By H. E. Jacob. Doubleday, Doran. 1944. 399 pp.

To the author bread is the symbol of human progress. Just as the scientific achievements of the Egyptians date from their use of leaven, so through all succeeding ages a nation's prosperity may be measured by its grain supply and the quality of its bread; while poverty is indicated by its dependence on such substitutes as rice, maize, barley, or potato. Bread as well as battles made Rome mistress of the world; when she lost her granaries, she fell, and not all of her legions had power to save her from the barbarians. During their poor stewardship of the land, the feudal lords forgot how to grow good wheat. As a result, intellectual darkness settled over Europe which was dispelled only when the monks revived the Roman methods of agriculture. Christianity's appeal to the hungry multitudes during the Middle Ages rested largely on the promises of bread, actual as well as spiritual. Centuries later when Napoleon's armies lost their wagon trains, the retreat from Moscow became the "greatest bread disaster in the history of warfare." In 1916 America and her "Empire of Wheat" decided the outcome of the first World War. Hitler's *pacte de famine,* aimed to alter population figures in Germany's favor by starving the conquered countries, will be defeated only when agriculture ranks with the munition industries as a military necessity. (*G. R. B. R.*)

The Idea of Nationalism. By Hans Kohn. Macmillan. 1944. 735 pp.

This brilliant and comprehensive study is the first volume of a work which the author describes as the "first detailed history of nationalism." It deals with the "dawn" of the movement, which in the modern sense only developed in the last hundred and fifty years; but the beginnings spread over a period from Biblical antiquity through the French Revolution. The ancient Hebrews in their relationship with the Gentiles, and the ancient Greeks in their attitude toward the Barbarians were the first to express national consciousness. The universality of the Roman Empire, and later that of medieval Christianity left their impress upon the Renaissance. Machiavelli, with "his vision of a secular state independent of any moral sanction" was the first nationalist in Italy, and Ulrich von Hutten the only one in the Germany of the Reformation. Beginning with the centralization of the Tudor monarchy and developing with the Puritan Revolution, England was "the country which first succeeded in welding her state and people into a modern nation." The idea of individual liberty found its most conscious and continuous expression in France, particularly in Rousseau. Many of the eighteenth-century German poets and thinkers, Kant and Schiller among them, were imbued with moral pacifism. Even the national consciousness initiated by Herder's "folk-spirit" was far removed from its perversion in the twentieth-century. Thanks to the forcefulness of his presentation, the book, with all its immense scholarship, is thoroughly enjoyable. (*M. M.*)

Library Notes

Mr. Mackin's Death

IT is with deep regret that we report here the death of Mr. Timothy J. Mackin, for over forty-one years a member of the staff of the Library. He died of heart failure on Saturday, May 13, at the Peter Bent Brigham Hospital.

Mr. Mackin started his service at the Library in January 1903, at the age of sixteen. He worked first Sundays and evenings, and then became a permanent assistant in the Special Libraries Department. Three years later he was transferred to the Stock Room, of which he was appointed custodian in June 1917 — holding that position ever since.

Mr. Mackin was a kind and courteous man. He knew the material needs of the various departments and was always ready to help. His colleagues will hold him in affectionate memory.

He is survived by his widow, one son, and three daughters. His son, Captain Charles P. Mackin, is serving in the 1st Marine Division which fought at Guadalcanal. His oldest daughter, Ruth, who once worked in the Issue Department, is a nun in the Convent of the Sisters of Charity of Halifax.

Poland's National Holiday

THE Polish Constitution of May 3, 1791 has been considered one of the world's great documents, comparable to the Magna Charta and the Declaration of Independence. Accepted by the Diet at the request of King Stanislaus, it created an hereditary, limited monarchy, and as Edmund Burke remarked was "an event of general human significance." In honor of the anniversary of the adoption of this constitution, regularly celebrated as Poland's national holiday, an exhibition of books, maps, and manuscripts has been arranged in the Treasure Room.

The constitution itself can be seen in a translation of the original Warsaw edition printed in France in 1791. The other items in the cases indicate the literary and scientific achievements of the nation.

The portrait of Louis of Anjou, king of both Hungary and Poland in the fourteenth century, appears in the very rare *Chronica Hungarorum* printed at Brünn in 1488 and also in the Augsburg edition of that year. His mother was Elizabeth, sister of Casimir the Great, and he acquired the second crown through a contract negotiated by his father, Charles. Cornelius de Judaeis's famous atlas of 1593, the *Speculum Orbis Terrarum,* is open to a colorful map of the Polish realm, showing its boundaries under Sigismund III and a stylized representation of the ruler.

Though outside the main currents of Renaissance thought, Poland did produce an outstanding figure, one of the greatest of all times — Nicholas Copernicus. The Library is fortunate to have a fine copy of the first edition of his *De Revolutionibus Orbium Coelestium,* the work in which the Canon of Frauenburg finally formulated his theory of a heliocentric universe. The astronomer himself never read it in the printed form, for the book was not completed until the spring of 1543 and reached him only a few moments before his death. The Library also has an interesting copy of the eulogy on Copernicus pronounced by Jan Baptist Sniadecki of the University of Wilno; it is of the reprinted Paris edition of 1820 and formerly belonged to John Frederick William Herschel, the English astronomer. Johann von Glogau's commentary on the *Sphaera Mundi* of Sacro Bosco, printed in Cracow in 1506, also appears in the cases.

Poland's troubled history naturally gave rise to much political speculation and as early as 1568 Wawrzyniec Goslicki, the bishop of Poznan, expressed in his *De Optimo Senatore* the belief that statesmen were not only responsible to the king but to the "commonweale." The Library is displaying a copy of the earliest known English translation of the work, printed in 1598 and considered Shakespeare's source for the philosophy of Polonius.

Poland's sympathy with the cause of American independence and the part

played by both Pulaski and Kosciuszko are well-known. The Library's manuscript collections contain a brief communication by the former addressed to General Benjamin Lincoln, June 17, 1779, shortly before the siege of Savannah. Count Pulaski declares that the British are moving from their "lines" and suggests placing observation parties at all possible points of approach. There is also a brief note from Kosciuszko to Thomas Jefferson written sometime in 1802, and enclosing a request from Marie Charles Joseph de Pougens, the French scholar.

Even after its third partition, Poland retained much of its national identity. The nineteenth-century Englishmen who visited the country published a number of finely illustrated accounts of their experiences — among them Robert Johnston's *Travels through Part of the Russian Empire and the Country of Poland,* London 1815, and John Thomas James's *Journal of a Tour* . . ., London 1817. Both these contain picturesque colored plates; the latter is open to a view of historic Cracow University. The Library also has a copy of George Burnett's *View of the Present State of Poland,* London 1807, believed the "first English book that gave any detailed account of modern Polish society."

Adam Mickiewicz, the exiled poet, is represented by a first edition of his lectures on the Slavs, given at the Collège de France in 1848 and printed in Paris the next year. There are clippings and pictures of Helena Modjeska, the Polish-American actress who hoped to found a Polish Utopia in California. One whole section is devoted to the work of Joseph Conrad — born Teodor Josef Korzeniowski. It contains first-edition copies of *Victory, Nostromo,* and *Lord Jim,* a dramatic version of *The Secret Agent* in type-script and a group of three letters to his son Borys.

The work of Chopin, the greatest Polish composer, can be seen in the score of *The Maiden's Wish,* the first of seventeen songs colored by the folk-lore of his country. The compositions of Paderewski, both musician and statesman, are also on view, as well as those of Karol Szymanowski. Madame Curie's corrected thesis, *Recherches sur les Substances Radioactives,* published in Paris in 1904 appears in the cases beside a reproduction of the certificate awarding her the Nobel prize and the moving biography by her daughter. Current pamphlets discuss the country's geographical and racial problems, and *The Black Book of Poland* reveals its present sufferings. E. L. A.

Smollett's "Adventures of an Atom"

THE Library has lately added to its group of first and rare editions of Smollett's works *The History and Adventures of an Atom* [**A.8344.4], published in two small volumes in London in 1769. The copy, handsomely bound in contemporary gold-tooled calf, is of the second issue, the first being erroneously dated 1749. The second issue, however, is marked by a different curiosity. It contains, between the last and the next to last page of volume I, a fictional "Advertisement from the Publisher to the Reader," which was obviously meant as a preface. In it the supposed publisher tells how he bought the manuscript of the work from the administrator of the late Nathaniel Peacock — the pseudonym behind which Tobias Smollett concealed his vitriolic pen.

The story is a satire on English politics from 1754 to 1768, transmitted by means of a double fantastic device. A personified atom, lodged, after many transmigrations, in the brain of Nathaniel Peacock, tells him about events in Japan a thousand years ago. Ironically as this strikes the reader of today, the supposedly Japanese names thinly disguised the butts of the author's ruthless attacks and ribald jests on British statesmen: Taycho for the elder Pitt, Yahstrot for Lord Bute, Kaliff for Lord Clive, Giogio for George III, and many more. Fortunately, the modern student has at his disposal at least four keys to these identities, compiled by different biographers.

Smollett wrote the satire embittered by the failure of his magazine *The Briton,* and suffering from poor health. In 1768 he left England for Italy; three years later he died at Leghorn, where he was buried. M. M.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books in Bates Hall

Ayer, N. W. Directory of newspapers and periodicals. 1944. Philadelphia, Ayer. 1944. 1323 pp. Gen. Ref. =2140.17A 1944

Dictionary of American biography. Vol. 21. (Suppl.) Scribner. 1944. Gen. Ref.CT213.D56=E176.D56

Essay and general literature index. 1941–43. Wilson. 1944. 735 pp. Gen. Ref. 821.7

Hudson, Manley O. The permanent court of international justice, 1920–1942. Macmillan. 1943. 807 pp. Gen. Ref. JX1971.5.H719

Political handbook of the world. 1944. Harper. [1944.] 201 pp. Gen. Ref. 640.16=3561.189 1944

United States, Civil Service Commission. Official register of the United States. 1943. Washington. 1942. 396 pp. Gen. Ref. 533.2A=C.309.1A 1943

U. S. Office of Education. Educational Directory. 1942–43. 1943. Gen. Ref. 643.4

United States, Supreme Court. Cases argued and decided in the Supreme Court of the United States. Vol. 318. Washington. 1943. 808 pp. Gen. Ref. 980.1

Whitaker's Cumulative Book List. 1943. London, Whitaker. 1943. 150 pp. Gen. Ref. 785.8=2140a.89 1943

Bibliography

Preston, George Riley. Thomas Wolfe; a bibliography. New York, C. S. Boesen. 1943. *Z8980.45.P7

Sturmthal, Adolf. A survey of literature on postwar reconstruction. New York. [1943.] D825.N47 no.1

U. S. Library of Congress. Subject headings used in the dictionary catalogs of the Library of Congress, edited by Mary Wilson MacNair. Washington. 1943- 2 v. *Z695.U474

Weiss, Harry Bischoff. A brief history of American jest books. New York Public Library. 1943. *Z1231.W8W4

Biography

Filler, Louis. Randolph Bourne. Washington, American Council on Public Affairs. 1943. PS3502.O 8Z6 1943
The life of a social critic and political thinker who advocated a trans-national America.

Kurtz, Benjamin Putnam. Charles Mills Gayley. Univ. of California. 1943. LD756.G37K8
The late Professor Gayley's life in China, Ireland, Ann Arbor and Berkeley, and his part in founding the Mayflower Society and the English-Speaking Union.

Morgan, Edwin. Flower of evil, a life of Charles Baudelaire. Sheed & Ward. 1943. PQ2191.Z5M6

Ponsonby, Arthur Ponsonby, *Baron.* Henry Ponsonby, Queen Victoria's private secretary, his life from his letters. London, Macmillan. 1943. DA565.P83P6

Proudfit, Isabel. Noah Webster, father of the dictionary. Messner. [1943.] PE64.W5P7
A biography for young people.

Tallents, *Sir* Stephen. Man and boy. London, Faber. [1943.] DA566.9.T3A3
These memoirs include the author's activity in the First World War, in the Lloyd George administration, and as British Commissioner to Estonia, Latvia and Lithuania.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Adams, Scott, *compiler.* The O. P. market; a subject directory to the specialties of the out-of-print book trade. Bowker. 1943. 120 pp. NBS

American directory of collection agencies. Fall-Winter 1943/44 edition. Washington, Service Pub. Co. [1944.] 272 pp. **HF5558.A51

American institute of banking. Fundamentals of banking; how a bank works. American Inst. of Banking. [1943.] 568 pp. NBS

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More Books

The Bulletin of the Boston Public Library

SEPTEMBER, 1944

The Hawthornes at the Wayside, 1860-1864

Selections from Mrs. Hawthorne's Letters to Mr. and Mrs. Fields

By RANDALL STEWART

THE story of the Hawthornes at the Wayside — from their arrival in June 1860, after seven years abroad, to the death of Hawthorne in May 1864 — has been told many times, but it bears re-telling from a fresh point of view. A remarkable collection of letters by Sophia Hawthorne to the Fieldses (with a few exceptions unpublished, and now preserved in the Boston Public Library) provides much that is new in both content and approach. As wife and mother, Mrs. Hawthorne was the chief actor in a busy scene, and in her letters she succeeded, despite a style which was sometimes mannered and unrestrained, in conveying a vivid, intense impression of persons and events.

I

MUCH rebuilding and renovation were necessary to make the Wayside a satisfactory place of abode, and several passages refer to these processes and the attendant confusion. Mrs. Hawthorne wrote to Mrs. Fields in January 1861:

> Ah me, we shall have order at some future day I dare to say. But now there is but one nook where we can take refuge from the Fury of Hubbab. This nook is a wee Library, twelve by twelve! with book shelves on three sides, and on one side books upon them, while the other shelves open their mouths in vain for food. We thought we had more books, but we must now wait for slow accretions, as we have spent all we can on the house building. There will be one good feast soon perhaps for one open mouthed shelf — because Mr. Ticknor told Mr. Hawthorne he intended to send him a set of his Waverly Novels.
>
> I am afraid we shall linger on in our finishings till Spring, and I can do nothing pretty or nice till I can see clear spaces round me. Mr. Hawthorne enjoys his little library, but constantly laments its emptiness and proposes the funniest remedies — such as wooden rows, painted on the backs with immortal names — silk curtains carefully sheltering from dust *nothing at all!* all sorts of trash bound nicely with good titles.

And again in May: "Painters, paperhangers and gardeners still molest us, and I have to look three ways at once. But we verge to a conclusion, and begin to bud and bloom on the lawn and hillsides." By October, she was busy with the furniture, and commissioned Mrs. Fields to purchase some necessary materials: "I have hastened to measure the couch — as I wish to cover a chair as well as a couch in Una's chamber, I should like twelve yards of the green chintz and eight yards of the pink."

There appeared to be no respite of labor either indoors or out. In May 1862, Mrs. Hawthorne wrote to Mrs. Fields: "I foresaw that I should have no more leisure on account of my being farmer and housekeeper, and housebuilder and so on for an endless category. My gardener has begun his works. The paperer is about hanging paper. I have immediate necessity of some sewing to be done for Julian and Rose." A little later, she was picking strawberries, which the rain and hot weather, according to Rose's report, had made "as large as English walnuts." On another occasion, she attempted, though recently ill, to weed the garden:

> . . . the weeds have run riot. I cannot get through the paths. When I made a feeble attempt yesterday, I was discouraged — but a grasshopper is a burden now. You will see no order in the grounds now — for Mr. Hawthorne feels so tremendously economical that he will not hire a man to do anything. I weeded the paths once this summer for you with my own hands.

Added to these burdens was the recurrent servant problem:

> . . . I am having a domestic revolution, [she wrote in March 1863] and therefore shall be delayed in my visit to you. My chambermaid is obliged to go away to her infirm grandmother, and I am turned into a recruiting officer at present, which is a hindrance to my plans. This fine cold day I must set forth and canvass the town, instead of doing anything nice at home. What a nuisance this institution of servants is. I have been very fortunate in a permanent cook ever since our return from Europe but my maids fail. And I fear my cook's health is failing, alack!

The care of the children rested for the most part upon their mother, and they were frequently ill. In April 1862, Mrs. Hawthorne reported to Mrs. Fields:

> Una is abed with the severest cold she has had since her return to America, and as Concord has the mumps, Una may present to us the exact picture of the Eastern and Western Hemispheres which we see in the maps of the World, divided in halves like an apple. And Rose complains today of a sore throat and languor, and is also lame in one of her gallant little legs.

And a few days later:

> Since your note . . . I have intended each day to reply — but I have been overwhelmed with cares and business, and now have no time to write. Julian came on with the mumps immediately — and is now in bed, though comfortable. I think I shall get him through very well — though at his age there is some danger.

The siege of mumps continued through May; Julian had "quite a bad time" and as late as the middle of June, Una had "not recovered strength."

In March 1863, Rose was ill with a fever, and Mrs. Hawthorne wrote the following amusing account of her professional triumph over Dr. Bartlett:

> When I wrote you that Rose had a cold, I did not know it was a fever. But so it has proved. It has been cured, however, in a singular way. There was no homeopathic physician in Concord, and I was very anxious to know what was the matter, because Rose has never yet had the Scarlet Fever. We have a good old Fogy in town who is exasperated at the sight and mention of the small ammunition called pellets — far more than he would be at shells and cannon balls, even if they were aimed directly at his heart. But he has had vast experience, and I could trust his Diagnosis. Mr. Hawthorne thought he would be willing to come and pronounce upon the case, and then leave me to deal with it. So he wrote him an admirable note to this effect. The dear old gentleman could not resist it, and immediately appeared at Rose's bedside, venerable with a snow drift of beard, like a soothsayer of Nebuchadnezzar. He said Rose had a fever, there was no use in mincing the matter. "And now," says he, "my hands are tied, but Mr. Hawthorne says I have no responsibility." So he went away with a latent reproach in his very blue eyes — as much as to say — "How can any woman be so absurd as you are!" Having a regular fever to deal with I began confidently with my tiny ordnance. Every day the Allopathic doctor was surprised at the rapid amendment, for he had declared that the fever *must* run a certain number of days. But I knew that Aconite had done away with all that, yet I never said a word. "You may give pails full of your nothings —" said the poor Doctor as he left the room — "I will not cry out till there is serious danger." But on the sixth morning he found the child entirely free of fever and *well,* as far as he could see. He looked at me with a baffled air, and I was so polite, Annie, that I did not triumph at all nor boast of my superior strategy. He finally found voice and said — "Mrs. Hawthorne and my dear Child, goodbye! I shall not come again. Mrs. Hawthorne, I must take you into partnership. Drive round with me, and I will say what is the matter, and you shall — " he could not utter the words and fairly abandoned the field of action, conquered vi et armis! He then went into Mr. Hawthorne's study and again proposed partnership, but stuttered a little over my remedial agents, out of loyalty to his long past, and to the venerable Hippocrates & Galen. But he declared it was a new pleasure to have no responsibility in prescribing medicines, and only to drive round and give the Diagnosis. He could not leave the house, however, without saying "You see she needed nothing, and so Nature has done the work!" I do not think this was fair, considering that I had been so polite and had, besides, cured the fever for him. But no reply was made to his ungrateful remark — not even that "Aconite" was a part of Nature. So here I have my Convalescent, singing over doll-making, instead of struggling to rise up from the effects of potent drugs, often so much worse a calamity than the original disease. Dr. Bartlett had forgotten that he had said the fever *must* run a certain number of days — fourteen. I am very tired; for I had assumed the terrible responsibility, and I could rest neither night nor day, till the fever vanished.

Rose had scarcely recovered when Una became seriously ill, suffering

perhaps a recurrence of the malady which had nearly proved fatal four years earlier in Rome:

> Since I wrote to you last, Una has been quite ill, and is now only just able to go from the bed to the couch and an easy chair, half reclining. Her illness has prevented my doing anything but to nurse her. I get very tired in these watches since my Roman watch, and I do not know when I shall be rested enough to go away even to the bowers of Eden to see you. Una will also be for some time unable to attend to housekeeping, as she is so weak.

Mrs. Hawthorne felt acutely, too, the responsibility for directing the children's education. Rose attended the East Quarter Public School, Una for a while studied with George P. Bradford, and Julian prepared for college at Mr. Sanborn's School. After Julian had taken the examinations for admission to Harvard in the summer of 1863, Mrs. Hawthorne wrote to Mrs. Fields:

> I was almost destroyed with solicitude about Julian's Examination, not because I feared he did not *know* and was not prepared — but because with Mr. Gurney, I feared he would not recollect what he knew in such a rapid time — rapid and short. But he was triumphant in all but Algebra — and as he is not of a Mathematical genius, but has to study for that — he could not bring true answers in so short a space as was allowed him. He finished his Latin Paper in half the time allowed him.
>
> His tastes do not lie in the way of Exact Science — but he is poetic — aesthetic — philosophic. He prefers Ruskin's Immortal Curve to the geometric Curve.

Mrs. Hawthorne's chief contribution to the formal education of the children was in art. An artist herself, she taught them drawing, painting, and illuminating, and her pupils received the instruction with enthusiasm. A climax of artistic effort occurred in January and February 1864, when mother and children made articles to be sold at a Fair for negro orphans. Letters to Mrs. Fields described their arduous labors:

> Just now we are all occupied with making things for the fair for the negro orphan children, which is to take place in Concord here on the 22d February. Julian is going to illuminate — Una and Rose are painting vases and paper knives and baskets, and I am making a book of the old Rhyme of Gaffer Grey — putting the text into German letter, and illustrating it in outline from the old prints as well as from my own notions, both text and drawings being upon Card-board. It is a very pretty way of bringing out some immortal ditty....
>
> I believe my sister Elizabeth is resolved to have my Gaffer Grey. If it be put up at raffle, however, I will remember you. For I should like to have it yours. I have illuminated the cover, and Julian says I have done it "stavingly" (the last college superlative). But oh me! he is doing a superb illumination for this fair, which he wishes you could get. The words are two verses of Tennyson's "Ring out — wild bells" — two lines of which are
>
> "Ring out the darkness of the land
> Ring in the Christ that is to be."

He has made an admirable design. In three or four medallions down one side and beneath he has (in the first) a golden bell in full peal, rung by two of the negro orphans — who are pulling for life and liberty upon a rope which passes down the page — and in the second and third medallion they are clinging to the rope and in the fourth a little fellow is running off with the end of the rope. All sorts of gorgeousness surround these groups and no end of bell flowers illustrate the idea. It is to be put up for thirty dollars — framed. He has already been six whole days upon it and it is half finished. The gold, the vellum, and the high colors are very expensive, so that sum is not at all too much. Mrs. Hemenway says she is going to buy all that the children do — but I wish this to be raffled for, because I wish you to have a chance for it.

Julian means to do two more illuminations this vacation which he wishes me to sell for him in Boston. Would the dear old House of Ticknor & Fields be a good place to put them? Julian wants to buy his wardrobe in part by his own labor — and if he can get twenty five dollars for each design, he could buy the suit of clothes he needs. But Mr. Hawthorne does not wish it to be known who is the artist and is rather reluctant to have him sell his productions. But why not?

But I must not indulge myself with talking to you for I must paint and draw and sew. Rose is going to make a book of the Life of Penelope from Flaxman — and I am to illuminate the cover for her.

The Fair was a great success, except for the fact that Mrs. Hemenway managed to secure several articles which were intended for Mrs. Fields:

With regard to the vases I think I am more disappointed than you can be, because I thought of you as I drew them, and you do not know what they are. Mrs. Hemenway had engaged them through Ellen Emerson and Elizabeth, both of whom told her they were disengaged (as they were) and it was all settled, without my knowing it, before I saw you on the Friday I was in Boston.

I tried to beg them off with Elizabeth, who finally gave way (inwardly resolving to have them done again for Mrs. Hemenway, it seems) but when Ellen Emerson came to speak, it was with her own immitigable Spartan severity. She considered it a failure of obligation, and felt involved in the matter, if they should be taken by anyone else. When the ardent hearted Mrs. Hemenway went to Una's table to see them and buy them, she fell into great transports, and giving Una a twenty dollar bill, exclaimed "Give me no change. That is all right. They are worth even more." Una looked her best at her table. She had one of her radiant expressions, and had a blue snood round her hair, and a blue dress. Her companion was Miss Lizzie Simmons, a grand young Titan, of great ability, wit and accomplishments. As they two had all the rare things upon their table, opposite the entrance-doors, they had great patronage, but everybody groaned that so many desirable things were marked "sold." You can fancy how blessed we four felt that the amount of all our labor was about an hundred dollars to the Fair. The "Wild Bells" thirty, the vases twenty, Gaffer Grey ten, Penelope ten, Una's Egyptian vases five, her cologne bottle with climbing fern five — (fought for by three persons —) my paper knife five dollars, and so on. The knife was of the pretty, white English Holly wood, and I illuminated upon it "GOD loveth a Cheerful Giver." The name that is above every name. I tried to make it like Aaron's Ephod and from it went crimson rays that em-

braced the word "Giver" — and the tips of the rays bloomed into flowers. If I had had a little more time, I would have made it gorgeous, but I finished it only an hour before the Fair opened, and I could not elaborate the flowers.

Entering with spirit into the social life of the village, the Hawthorne children were frequent guests at tea parties and dances, and Mrs. Hawthorne did her full share toward the success of these occasions. The following excerpts from letters to Mr. Fields have to do with Julian's costume for a masquerade in March 1862:

There is to be a school fancy ball or masquerade — and Julian wishes to go as the Earl of Leicester. I wish to know of you whether I could hire a dress for him at a Theatre. The Duke of Buckingham as I saw him in Henry 8th when I went to see Miss Cushman, had a superb dress. Are such things to be hired? The ball is to happen on the 7th March I believe. If you can help me in the way of getting at such a dress, I shall be deeply beholden to you. I wish to take all the trouble, if you will only tell me how to take it. I should like to know also whether I could afford to hire the dress — whether the owner thereof would ask an exorbitant price. Julian is five feet eight inches. . . .

You are a most lovely Heartsease, and Julian shall illuminate you.

I accept the dress for the occasion with thankfulness and if you will confide it to Adams — at any time near the great time, I shall be more sensible still of your beauty & fragrance.

"Heartsease" sent a costume for Rose also, who expressed her appreciation as follows:

I take this opportunity to thank you for procuring this dress for me, which was one of the most beautiful dresses at the place. The Masquerade came off on Thursday the 13th instead of Friday 14th as I thought it would; and school broke up next morning. In the evening we had a little private dance at the school-house, which in my opinion was jollier than the Masquerade, for we wore our dresses there but not our masks, which made it pleasanter. Then we all shook hands and parted for the vacation.

Despite the generous assistance of Fields, Mrs. Hawthorne was greatly fatigued: "I am left limp," she wrote Mrs. Fields, "after my efforts for the masquerade."

An even greater exertion was required for the party at the Wayside in June. Mrs. Hawthorne wrote an extended account of the gay occasion to Mrs. Fields, who had been prevented from being present by a severe rainstorm:

The disappointment at your non appearance at the fête was immense, though I was not surprised that Mr. Fields would not risk his Lily in such a muddy, cold storm as came to contrast itself with the light, color, music and joy inside the Wayside. We found it could not well be a moveable fête, on account of the flowers and cates, and every one (except one) came under all the difficulties who could have come at all. The great tragic miss was of you and Mr. Fields. I only wish you could have seen the groups of school

"The Wayside" at Concord, with Nathaniel Hawthorne and his Wife

girls — so pretty as they all were with rosy cheeks and laughing eyes & lovely rich braided hair and bouquets of brilliant flowers in their hands and boddices. We took every rag of furniture out of the dining room and Julian's room on each side of the chapel, and the library (except chairs and one table) so that there might be room for five sets of dancers. We received in the drawing room, where there was to be no dancing. The whole house on the lower piano was dressed with ROSES the rarest roses — from Mrs. Emerson's choice bushes — and from Mr. Bull's immense variety of the finest specimens. Through the pouring rain Mrs. Emerson sent a huge basket full; and Una put on her gymnastic dress of short tunic and trowsers and gathered herself — in the flood — two large baskets at Mr. Bull's & besides there was a third which Mr. Bull (a rose fancier) sent afterwards of white and pink moss-rose buds! You can fancy the Arabian odors — as of the Vale of Cashmere, and the lovely radiance of color. We hired vases of the China shop — and spread the roses with short stems on flat dishes. I dare say the storm had its uses in making precious a good time so painfully struggled for. The darkness without was Egyptian, and the rain persistent, but as I stood in the drawing room to greet my young guests, I should never have dreamed from their toilette or faces, — both so fresh and brilliant, — that any thing but eternal moonlight and gales of soft odors were outside the house. When they all bade good night, they severally expressed with childlike naïveté, that they had had "a splendid time," and one youth made this asseveration to me and Una and Rose, one after the other. You will be glad to hear that my lord came down from his high estate in the Tower, and looked, in the gay throng, like a grand Olympian, descended to a "Paradise of children" in a golden age. Many of them had never seen him, and were glad enough, and greatly surprised — and at the end, they tried to get up courage to go and bid him good night. My neice told me that she heard one young lady say "Oh how I want to shake hands with Mr. Hawthorne but I am afraid." Judge Hoar's son said "Oh don't be afraid — I am going to. It is proper and he is not a bear. He will not bite." So Sam Hoar came in and did his duty, and then a piquante, vivid looking girl followed, and several took courage as well — and they all got hospitable smiles, and seemed hugely pleased. My sister Elizabeth was the only elderly lady — and Una's tutor the only sage who were present. If you had come, I would have asked Mr. Emerson. Oh dear what a pity you could not have been here! Not for my own sake so much, because I could not have enjoyed you personally — but for the sake of others. As to me I was so busy with the babies, I had no eyes nor ears for anything else — and I should have lost you entirely. So I am content to have you at another time.

II

IT is obvious that Mrs. Hawthorne was absorbed in, and extremely busy with, the affairs of her own household; but she was not so occupied exclusively. She was aware of the War, and she had time for her Concord neighbors.

Many passages show her responsiveness to public events. In January 1861 she wrote to Mrs. Fields: "I cannot believe that our Republic is going to wreck. Yet there is not quite virtue enough in us to prevent

it, I fear." In May she told of one of the Concord Volunteers, who, before enlisting, had helped to build the tower at the Wayside:

> I was much affected the other day by having a message sent me by one of our Concord Volunteers — his best regards, and a request that I would write to him! He was one of my High Contracting Powers in building our Tower. I have spent this morning partly in writing to this hero, who left a sweet little family of six children and a gentle wife at the first call to arms. He never dreamed, in his simplicity, of being heroic in his act. The Captain of his Company wrote a letter of fifty six pages! to his wife last week and the shoemaker writes every day to some member of his family very good letters. It was he who took the place of his sons, because of their youth. There must soon appear a Homer to sing this tale divine.

In March 1862 she was encouraged by the President's Message and McClellan's Address to his soldiers:

> How like the sound of the silver trumpets of Judah is the address of Gen. McClellan to the soldiers! Not one word too much — not one word too little. I conceive an adoring army following the lead of such a ringing of true steel. I lay up this with the President's Special Message and his Orders as the only papers I have yet cared enough for to cut from the papers.

She was frightened in May by Mrs. Alcott's report of disaster:

> I was so cut to the heart by the rather ferocious and sudden announcement of Mrs. Alcott on Monday morning that General Banks' army was entirely destroyed! and that the rebels were hurrying to Washington — and that the Governor had ordered off every man capable of bearing arms — & so on — that though feeling very well beforehand, I became as it were a dead woman — and I have accomplished nothing this week. And that terrible news was nearly all an exaggeration and I suffered for nothing. Mrs. Alcott is the most apalling sensationist. She frightens me out of my five senses from time to time with telling me one thing and another — and suggesting blood-curdling possibilities.

She reflected despondently in June of the same year: "What gloomy times are these politically. We suddenly seem to have utterly collapsed and the South is rampant over us." While McClellan's Peninsular Campaign was in progress in the early days of the following month, she wrote:

> We are a little happier today than you were on the third, for we hear that only one gun was lost and one wagon, and that Genl McClellan has obtained a grand position, though with bitter loss of men. Yet Mr. Hawthorne still calls it a "defeat." My faith does not yet wane in McClellan — but it seems impossible to wait till we hear again about these last hours. I think of Mrs. Holmes and of Mrs. Storer with such deep sympathy that I have no spirits in these last days — and alas! Mrs. Holmes and Mrs. Storer are but two of the thousands of mothers, wives, sisters, who now hang suspended over an abyss of sorrow. In all time was never such a war as this.

Northern successes a year later were occasions of rejoicing. The victory at Gettysburg evoked praise of General Meade, and the capture

of Vicksburg led her to hope that peace would soon come. After the summer of 1863, however, there were no references to the War, for the alarming decline of her husband's health and his death largely precluded further thoughts on public events.

Subjects of correspondence were supplied also by Concord neighbors, chief among whom were Emerson, Thoreau, and the Alcotts. There was little noteworthy about Emerson, except that on one occasion he was "badgering Mr. Hawthorne into dining with him"; but Thoreau's death in 1862 was memorialized in two passages:

> On Friday . . . Mr. Thoreau's funeral is to take place. He was Concord itself in one man — and his death makes a very large vacuum. I ought to be at his funeral for the sake of shewing my deep respect and value for him to others, though I could much better mourn him at home. . . .
>
> I suppose he believed that beasts and reptiles, birds and fishes fulfilled their ends, and that man generally came short. So he respected the one and avoided the other.
>
> His Alpine purity, his diamond truth, his stainless sincerity, his closeness to nature and faithful rendering — these are immortal beauties in him. He has now stepped out of his French body — and his soul has taken up its fitting celestial manifestation. And he has doubtless found the Victoria Regia, which would not grow wild in Concord, even though it were the birthplace of Henry Thoreau! and though he declared he should one day find it here.

Mrs. Hawthorne's relations with her near neighbors the Alcotts were naturally more frequent and intimate than with other Concord friends. In June 1863 she wrote to Mrs. Fields the following account, at once amusing and pathetic, of Alcott's blundering attempt to help in the erection of a rustic temple:

> Michelangelo [the hired man] and I went up on our hill on a Saturday morning to erect a temple to the god Pan (who is not dead) and Mr. Alcott came up to suggest. With no regard to physics and their laws, the philosopher immediately took up a long board of a low semicircular shape . . . and set it upon some columns not yet fixedly adjusted by Michelangelo and me. It was the pediment of my temple, upon which I am to make sculptures with pine cones by and by. But heavy pediments will not remain where they are placed, except they be fastened, and the mild philosopher beginning to shake the columns into a certain position to suit his musing eye, the board obeyed at once the eternal laws, and came thundering down upon the head of your own dear friend, Sophia Hawthorne. Michelangelo gave utterance to a heavy groan. I held my cranium together and descended the hill, hearing Mr. Alcott gently say — "I fear you are very much hurt, Mrs. Hawthorne." I thought I was. But as usual in great straits, I was very quiet, and kept as far out of my body as possible, till I had plunged my broken crown into a basin of arnica and water. Till then I dared not think what I had done. For as long as I could do it, I kept deluging my head, about an hour and a half — and then all the pain was bathed away — and no swelling supervened — (blessed arnica). Yet all the week I have been stupid, and with a cotton

wool confusion — and when I have coughed, a sharp pricking sensation came over my brain, and my dreams have been frightful. I call myself well now, however. Directly after the accident, the heavens wept floods of tears and continued weeping more or less till this divine day (except the divine Thursday) and the temple remains reeling as if possessed by Bacchantes. It will remain a hope for a long while yet, for Michelangelo's wife has also met with a disaster, and he cannot come to finish with me our work. Will you forgive me for this long story? You know perfectly well that I should not have told it to you if I had not loved you immensely.

Louisa Alcott was the subject of several letters. In the following extended passage, written February 20, 1863, the illness which began while she was nursing soldiers in the Union Hospital at Georgetown is vividly presented:

. . . Una returned with Louisa Alcott in her arms, as it were, almost sick unto death — and for three weeks I have done nothing but try to do something for her and her family. Una happened to come up in the same train, and Louisa lay upon her shoulder all the way, looking ghastly, and uprolling her eyes, while she was like a sheaf of flames in Una's arms. It was a severe trial for Una, and she could not recover from it for a time. It was only on Thursday that I first felt encouraged that poor Louisa would ever be as well as before she went to Georgetown. Let me give you a slight sketch. She arrived one Saturday night. On Monday I saw her for a few moments, but she was quite unconscious, and did not notice me. She was so changed I think I should not have known her. After that, no one saw her but the physician, for she was delirious almost uninterruptedly, and often very furious, and Mrs. Alcott told me she was haunted by hospital-scenes and men, as well as by the distress of the journey, and the fear that she should never get home. Sometimes she would say "If you will only take that man away, I can bear the rest." One day she sprang out of bed, when they left her for a moment, and beneath they heard a sudden step above, and then a heavy fall. Horror stricken they rushed up, and Louisa was stretched upon the floor. Mrs. Alcott immediately went into hysterics, and Abby dragged up Louisa and laid her on the bed, when she exclaimed "How could you leave me alone when the room was full of men!" She had an ulcerated throat and a terrible cough, and severe fever fits, when her whole face was not red but mahogany color, with large black circles round her eyes, which looked wild and blood shot. Mr. & Mrs. Alcott and Abby nursed her and watched with her, with the exception of three nights only, when Mrs. Alcott allowed her watch to be shared; but not for an hour would she leave Louisa's room. Sometimes she lay down on a couch, while Mr. Alcott or Abby looked at Louisa. For a few moments she would come out to tell me about her, and pour out her griefs and fears. She had herself all kinds of Typhoid symptoms, through the whole time, and only kept herself on her feet by homeopathic medicine and resolution. Abby was drooping too in the fevered air of Louisa's chamber, and Mrs. Alcott felt anxiously about her. I insisted upon Abby's coming to us at meals, so as to give her a change — and enable her to eat something. For she had no appetite at home, sitting down alone often, or with only one. As far as it went, this was good, partly because it relieved Mrs. Alcott's mind of care for Abby's food.

Mrs. Emerson very thoughtfully made Mrs. Alcott a present of a servant for two weeks — which was a true kindness and aid. Annie Pratt was another source of forboding — because her mother thought she must keep the worst a secret from her on account of her delicate condition, (for she is *enceinte*). So very diplomatic letters had to be written to her, and Mr. Alcott, in his moonshiny, vague way wrote these letters. They did not satisfy Annie, who felt that something was concealed from her, and urged to know all. So at last they told her all, and she came to see Louisa on Tuesday.

I can hardly picture to you their sad condition, so hard pressed on every side, with a dreary misgiving that Dr. Bartlett had not detected the secret of her malady. Louisa was discouraged about herself, and was sure she should never get well, and said she wanted to die. Annie thought she looked as badly as her sister Elizabeth had looked, so that her judgment of the case only added to the gloom. I saw Louisa myself only a few days ago. Her face was fixed, and the expression quite changed. Mrs. Alcott told me that ever since Dr. Bartlett had called her better, she was by no means in her right mind. She would always see some one else in the room besides her father and mother and sisters. A certain Mrs. Bliss, housekeeper and companion of Mrs. Horace Greely, came to Concord the other day to Mrs. Greely (who is living here now) and Mrs. Greely said she was one of those persons who can discover the ailments of any one by a magnetic power. So she came to Louisa, and did actually find out what was now the difficulty, not by questions, but by holding her hands and reading her with closed eyes. I will tell you all about it sometime, but now only the result, which was, that after she went away, Louisa rose out of bed and walked across the room alone and even stood up a while for Annie to fit a wrapper which she was making for her! Hitherto she could not stand one moment, and had to be lifted to her easy chair, when she was inclined to sit up. She had also suffered with excruciating backach and limbs ach. But Mrs. Bliss took all pain from her back, and yesterday she came down stairs alone! and stayed an hour. She says she intends to hold levees next week.

As Mrs. Bliss has discovered her internal maladies, I can see now that she may get well, and I am truly rejoiced for them all, and a millstone weight is lifted off my heart, for the death of Louisa would have been an immeasurable calamity to them, as far as human insight goes.

I have not yet heard whether Louisa is in her perfect mind now, but I suspect she is. I could not see Mrs. Alcott yesterday, and I have not yet made my visit today. As soon as I could call an hour my own today — I was resolved to give it to Angelique [Mrs. Fields], before doing any thing else. For as I believe anxiety has left the Alcott's, my sympathy is not needed there, and I go only now to rejoice with them. Yesterday noon also I found a maid for them, with whom Mrs. Alcott has made an agreement for several months, I believe, and therefore they can all rest after this fierce campaign, one of the fiercest of the war. Ah! how many there probably are as fierce all over our land! of which we do not hear the details.

I think I caught the fever a little, but it lasted only a week with me. The air of the house was pestilential for a good while. I should have written to you then, if all energy had not oozed out of me — so that I could not even think. I have a fearful power of entering into the emotions of another and of being another, and of experiencing another's pains and troubles, so that even the physical effect is induced. So I was the suffering Louisa, and also her weary, distressed father and mother and sisters.

Louisa soon recovered her health sufficiently to write a poem about Thoreau, which Mrs. Hawthorne copied and sent to Mrs. Fields with the recommendation (in a letter dated June 14) that it be published in the *Atlantic:*

> I have obtained from Louisa Alcott the poem about Mr. Thoreau, of which I spoke to Mr. Fields .He thought Mr. Alcott's reading might have bed——d me so much that I could not tell quite whether it were good or no. But upon quietly reading it to myself, I find it really eminently beautiful in form, expression and thought — and I wish you would read it to yourself, and then to your husband aloud in your own exquisite way — so that the full beauty of it may strike him. I *am sure* you will both agree with me that it is worthy the best place it can be put into, and so I hope Mr. Fields will let it go into the Atlantic — that Louisa may have the honor as well as the pecuniary benefit. I will copy it upon the opposite leaf. It is altogether in a superior tone to anything I have ever seen of hers — so sweet, majestic and calm and serious. She never wrote it down till after recovering from her severe illness, it being an inspiration one Midnight at Georgetown.

The next day, Mrs. Hawthorne discovered an error of transcription, which she promptly corrected in a letter to Fields:

> In copying Louisa's poem I made a mistake which I hasten to rectify. She herself first wrote "turned" in the line — "And turned to poetry life's prose," but afterwards erased the *r,* so that it should read "tuned" — "And tuned to poetry life's prose."
>
> "Tuned" is so much better that I am afraid I shall be assassinated by some member of the A family if it be printed "turned" through my instrumentality & I rush to acquaint you with my error.

Fields apparently objected to a false rhyme, for on July 7 Mrs. Hawthorne wrote to Mrs. Fields:

> What's decided about Louisa's wrong rhymes? It is such a pity to have to lose the mellifluous "Spring comes to us in guise forlorn" that I wish the last line could be changed to fit the word "forlorn." But I dare not speak to her. She is too petardy. Mrs. Browning has much worse rhymes. All I can say for it is that Rose generally writes "gone" — *gorn,* and if the formers of the language had only done the same, there would be no trouble.

"Thoreau's Flute" was published in the September *Atlantic.* "And tuned to poetry Life's prose" appeared intact, doubtless to Mrs. Hawthorne's great relief; but the problem of the "wrong rhymes" had been solved by the following revision:

> Spring mourns as for untimely frost . . .
> The Genius of the wood is lost.

It may be inferred from the evidence in the letter just quoted that these lines had read originally:

> Spring comes to us in guise forlorn . . .
> The Genius of the wood is gone.

III

THE letters reveal a growing intimacy between the Hawthornes and the Fieldses, and particularly between Mrs. Hawthorne and Mrs. Fields. The changing salutations reflect the writer's increasing devotion and admiration. "My dear Mrs. Fields" soon became "My dear Annie," which was succeeded by a variety of more intimate forms of address: "My dearest Lily," "My dear Moonlight," "My darling," "My divine Cecelia," "My Western Peri," and "Beloved Annie."

Mrs. Hawthorne's admiration found expression in passages of unabashed praise. This, for example, written in August 1863:

> Now you sit on rocks and hear the boom of the everlasting sea, with a leisure as broad as the sky to dream, read, ponder and adore. It is good and sweet to think of you thus, because you know how to appreciate, and nothing will be lost upon you. I see you in your dear brown hat, drooping with lace and feathers, (not in your saucy white one, so espiègle with cherries and poppies) looking forth over the sapphire waste of waters with those deep dark stars of eyes, so absorbent of light, & rich with poetry — crowned with the untameable coronet of shadowy brown gold hair, gathered away from a brow and cheeks of the Egyptian Calla. I *will* say just what I choose and you must bear it as you can. For how absurd for me to have these facts on the tip of my pen, and from a foolish conventional reticence, refrain from letting them crystallize on the paper when I wish to do so.

Or this, in January 1864:

> If there could be a spiritual freight train and a spiritual railroad in constant action between my mind and yours — I think there might be a faint prospect of my being able to communicate to you all I have in hand. We shall certainly be "Sociable spirits" in the better land, and I see no hope of a nearer satisfactory interchange. You have just that delicate, appreciative, sacred sort of nature which provokes my entire confidence — the poetic instinct (and power too) which can seize all the fine points. And you have also the wise reticence which betrays nothing. You know I choose to say what I think and fancy to you, my dear Muse — and you will have to bear it for aught that I see.

At the Fields house in Charles Street, Mrs. Hawthorne and the children, both individually and collectively, were frequent visitors. Hawthorne went less often; but, like the members of his family, he was warmly appreciative of the hospitality received there.

In May 1861, Mrs. Hawthorne wrote: "I have wanted to tell you what a delightful visit I had to the Paradise of the Peri, though I was made infinitely stupid by theatre going and East wind. I hope Mr. Fields is better of his headach, which I conceive to be the only shadow in the Paradise of Peri. You see that unmixed felicity is not for mortals." In contemplating a proposed visit the following spring, Mrs. Hawthorne was somewhat awed by the number and celebrity of the invited guests: "The thought of a large circle completely overpowers my feeble faculties,

and I should rather see you & your husband than any amount of foreign stars. Do not think that I shall need any event out of your house or any unusual event in it to make my visit to you delightful." The Fieldses entertained in a style too grand for the Hawthornes. Mrs. Hawthorne, on one occasion, feared that she and her daughter did not have appropriate dresses for the splendid reception to which they had been invited: "As to my wardrobe and Rose's, if we do not look fit for Court, we can remain hidden up in some of your little bowers, whenever the Royal party is in presence. For my own part I am quite indifferent, but I like to honor my host with a proper presentment always." She always enjoyed going, however, despite the anxiety and embarrassment: "My visit was a delightful one," she wrote after the particularly brilliant occasion just referred to, "and Rose thinks there is no other house but yours worth visiting."

The generous friendship of Mr. and Mrs. Fields for the Hawthornes was shown not only in their hospitality but in their gifts and the performance of commissions in Boston. Among the gifts acknowledged with due thankfulness in the letters under review were "an exquisite looking book," "your very kind present of bananas," a "rich package," "Mr. Hawthorne's works beautifully bound," and oysters and ale. Many errands were requested of Mrs. Fields or her husband. Among the articles procured through their good offices were "braid or sewing silk of the color I enclose," "the cloth for our Saques," "brocatelle," "two pieces of blue worsted braid," "some black velvet ribbon," two pieces of vellum for Julian, a hat with "a quite moderate crown" for Rose, and "a first rate Silver Hunter's watch" and "a black iron short chain" for Julian. Altogether, the gifts and the errands — the latter especially — attest strongly to an extraordinary devotion.

Mrs. Fields did not go to Concord often. She was invited repeatedly, but only one visit is mentioned in the letters from 1860 to 1864. It occurred the last week of July 1863, and was referred to, with apologies, in a letter of August 2:

> Your visit was almost an aggravation to me under the circumstances, it was so fearfully short. I could not begin upon any thing, and so I merely enjoyed the vision of you. My lassitude of mind and physique, consequent upon my late illness, made me shamefully indifferent to my housekeeping duties, and Una says I put before you stale cake and thunder smitten currants! and that the table was generally and particularly disgraceful!! You have forgiven it all, I know, and I shall not worry about it. But it shall never happen again. I will look into things ever after this. To think that I should be outwitted by one mosquito — by an unsound tin cake-box — and by a thunderous atmosphere! If you had not gone to the Old Manse and walked home in the moonlight with Mr. Hawthorne, I should find myself inconsolable; but that excursion really was something gained.

Mrs. Fields wrote the following account of the visit in her diary (M. A. DeWolfe Howe's *Memories of a Hostess,* pp. 14-15):

> We have been in Concord this week, making a short visit at the Hawthornes'. He has just finished his volume of English Sketches, about to be dedicated to Franklin Pierce. It is a beautiful incident in Hawthorne's life, the determination at all hazards to dedicate this book to his friend. Mr. P's politics at present shut him away from the faith of patriots, but Hawthorne has loved him since college days and he will not relent. Mrs. Hawthorne is the stay of the house. The wood-work, the tables and chairs and pedestals, are all ornamented by her artistic hand or what she has prompted her children to do. Una is full of exquisite maidenhood. Julian was away, but his beautiful illuminations lay upon the table. The one illustrating a portion of King Arthur's address to Queen Guinevere (Tennyson) was remarkably fine.

(*To be continued*)

Exhibitions in the Print Department

Etchings by Eugene Higgins

THE Library has been most fortunate in acquiring the entire etched work of Eugene Higgins, one of America's foremost painter-etchers. This gift by the artist is a most valuable addition to the rapidly growing American representation already in the Albert H. Wiggin Collection.

Any generation might deem itself happy to produce an artist of Eugene Higgins's stature; and no period could have better reason than our own to bestow the title of master etcher upon him.

Higgins will tell you that he belongs to no school but rather produces what he sees and feels with the best of his ability, experience, and knowledge. And the serious student and seasoned connoisseur respect his judgment, for his subjects speak in a timely and authoritative manner. Few artists enjoy the distinction of having received equal recognition in both painting and etching. Honors have been bestowed upon him by societies and museums alike, and his work may be found in the most important private and public collections in America. But his rise to recognition has not been a rapid one; he has fought and suffered for his ideals.

In reviewing Higgins's efforts, some people may say that his subjects are too morbid; however, done by an enduring artist in his full power and touched with inspiration, there is no question of their place in the world of art. His work has stretched over many years, beginning perhaps with the fascinating drawings done for the *Assiette au Beurre,* a French publication, to which many artists, now famous, contributed. These were done in 1904, when a student in Paris, and were the means of his being able to stay there. By temperament, Higgins is as much a sculptor and painter as he is an etcher, and, having the skilled hands of a craftsman, he has the perfect equipment for the copper-plate medium. Although the purist might say that his technique is coarse and heavy, there is never anything halting or insufficiently controlled. With Higgins it is the conception that is of the utmost importance; many of his subjects came to him while witnessing an accident or reading a report in the newspapers. The ideas are recorded on copper or canvas immediately; otherwise they might be buried and would never be attempted.

Influences of the great masters were few, but it is only natural that Higgins's early love of sculpture should show great admiration for Michelangelo. He believes that influences are good for the young student; and that not until the artist becomes indifferent to all other art will his originality take form. Young painters and etchers have heard him say, "One cannot show improvement until the desire for success has been eliminated."

Eugene Higgins was born at Kansas City in February 1874, and grew up at St. Louis, where his father was in the structural stone business. He inherited his parents' rugged thought and the rich imagination of his Irish ancestry, for from the first he expressed himself with strength, and without prettiness and surface thinking. Sculpturesque peasants in rich deep tones, bathed in strong light and half shadow, make an early appearance in his plates; and, although

resembling Millet's work, we are told by the artist that they were done from memory after seven years of study abroad (1897–1904). While in Paris, he worked under Gerome, who, considered meticulous today, was nevertheless a sincere and capable teacher. He also did a good deal of copying at the Louvre from the works of Titian, Ribera, and especially Rembrandt, whose religious subjects left their mark on his formative years. From France he made visits to Spain, Holland, and Italy. However, it was during a trip to Ireland twenty years later, when in the native village of his father he saw the peasants working in the fields, that he felt the subjects in Millet's masterpieces truly expressed.

Higgins's splendidly drawn and balanced figures are etched in rich low tones, giving the feeling of rough-hewn sculpture with an amazing clarity of line. They are supported by nature in all its aspects, in fair weather and storm, often very dramatic, strong, calm, and reassuring. His prints in their deep browns, greens, and darkest warm hues ever reflect the kindly nature and loving mind which gave them birth.

Typical early plates are "The Rent Bill," "Midnight Duty," "The Tunnel Dwellers," and "Blind Leading the Blind." The scenes are mostly in deep tones, with light falling here and there on stairways, through arches, or upon the landscape. The observation of the figures has been both keen and poetical. Nothing in modern etching, with the exception of the work of Forain and Legros, could be more impressive than the study of the action and gestures of these unfortunate people. Imaginative power and understanding of humanity are ably depicted in such plates as "Mother Groliot's Doorway," in which a warm light floods the room with an old woman sitting in the doorway surrounded by two children; "The Coast Watch," a composition of danger and destruction; "The Snags," a beautiful dry-point of a tired traveller; "Forgotten Trench," reminiscent of the last World War; "Solitude," a stark landscape drawn from the artist's imagination; and "Despair," perhaps one of the most touching of all the subjects in its sheer sadness.

There is interest in every one of the more than one hundred and fifty plates in the collection; and as each subject speaks to the observer in its own way, it is well not to mention single plates.

One wonders what more Higgins could have said in his etched work. But the question cannot be answered, for his talent has been so fertile from the beginning that nothing can arrest his further progress. Higgins is an artist of individual greatness. With firm dexterity of hand, he has interpreted the best meaning of a difficult medium, and the future will not have to forget his failures but rather to remember his successes. His plates will live in the history of American engraving for all time.

ARTHUR W. HEINTZELMAN

The Founding of Bowdoin College

An Exhibition in the Treasure Room

TO commemorate the 150th anniversary of the founding of Bowdoin College — June 24, 1944 — an exhibition of books, prints, and manuscripts has been arranged in the Treasure Room. All the material is from the Library's own collections.

The college, situated at Brunswick, Maine, received its charter from the General Court of Massachusetts, which still had jurisdiction over the "District," on June 24, 1794. Because it had long been the wish of Governor James Bowdoin to see such an institution established, it was named in his honor and later was handsomely endowed by his son. Governor Bowdoin was a member of the committee appointed by the town to prepare the official account of the Boston Massacre, and this rare item is on view, as well as a broadside, dated April 28, 1787, in which he sought contributions for those "reduced to extreme poverty and distress" by the disastrous fire of the preceding week. The younger James Bowdoin, a delegate to the Federal convention and minister to Spain, is represented by his portrait in the July 1812 issue of the *Polyanthos,* Joseph Tinker Buckingham's pleasant literary magazine. The Bowdoins, however, were not the only benefactors of the college, and the Library possesses a volume of papers concerning a gift of property made by William Winthrop of Cambridge in 1823. The state, too, was generous and granted the youthful institution large tracts of its unappropriated lands. A letter from William Allen, Bowdoin's second president, written on August 28, 1820, to the Treasurer of Williams College, outlines a plan for selling the areas which they owned jointly.

Both Nathaniel Hawthorne and Henry Wadsworth Longfellow were in the class of 1825, and the cases contain many interesting mementos of their college days. Hawthorne took small part in the usual undergraduate activities, but his sister, writing to James T. Fields on December 26, 1870, recalls that "his college life was pleasant, and he had many friends." Among them he was probably most intimate with Franklin Pierce, and the Library is displaying the campaign life he wrote of the fourteenth president, as well as a first edition copy of *Our Old Home* with its courageous dedication to his then unpopular classmate. Longfellow was even more intimately connected with the college, returning after his graduation as an instructor in romance languages. In 1830 he had Joseph Griffin, owner of the Brunswick press, print a volume of seven French plays which he had edited. The exhibit contains the rare first issue of this *Manuel de Proverbes Dramatiques,* a second issue with a presentation inscription to George Ticknor, and a long letter dated March 12, 1832, in which Longfellow tells Charles Folsom of the Harvard University Press of the changes he wished made in the second edition. During his years at Bowdoin, Longfellow also undertook a translation of the Spanish poems of Jorge Manrique, but as he wrote Folsom on October 12, 1832, "I am fearful that they may not meet your expectation very fully. . . I have not looked at them for a month or two and I begin to doubt whether they will stand the ordeal of my own partial criticism."

Several of the documents on view were themselves influential in shaping the development of the college. A letter by John Abbot, Bowdoin's first professor of ancient languages, was instrumental in bringing Parker Cleaveland to the institution. Cleaveland, one of the foremost mineralogists of his time, was unwilling to give up his position at Harvard and in this letter dated July 25, 1805, Abbot explains flatteringly that he had selected him only after "very extensive inquiries. . .," and that he considered "practical and social qualities as highly important." Apparently his arguments were persuasive, for Cleaveland began his teaching in mathematics and philosophy the next term and remained at Bowdoin until his death in 1858. President Allen's letter describing the fire which destroyed Maine Hall, February 17, 1836, is also among the Library's manuscripts. Writing to Prentiss Mellen, Chief Justice of Maine and a trustee of the college, the morning after the fire, he declares reassuringly that none of the students were hurt, though Dr. Adams, one of the tutors, "suffered a broken leg when he jumped from a window.'

A letter from John Appleton urges President Joshua Chamberlain to fill out a prepared form so that the papers might have the details of his inauguration; and a term bill for John T. Gilman of Exeter lists the items for which a student was charged in 1806 — among them wood, sweeping and bed-making, commencement dinner, and "damages." The Library's material also includes a volume of records and souvenirs of the class of 1855 arranged by Benjamin Poor Snow, the class historian, and a collection of letters written in preparation of their twenty-fifth reunion.

One whole range has been devoted to the achievements of the faculty and graduates of the college. First edition copies of Hawthorne's *Scarlet Letter* and Longfellow's *Evangeline* are there, as is Harriet Beecher Stowe's *Uncle Tom's Cabin,* written in Brunswick during the years in which her husband taught religion at the college. John Stevens Abbot, author of the popular life of Napoleon; Jacob, his brother, creator of the "Rollo" series; Arlo Bates, the poet, are all represented by their best-known works. Aside from Franklin Pierce, Bowdoin counted such statesmen as John Albion Andrew, the Civil War governor of Massachusetts, and William Pitt Fessenden, United States Senator from Maine, among its graduates. In addition to letters and portraits of the two men, the Library is displaying a broadside issued by Governor Andrew calling for additional troops after Gettysburg and an unusual contemporary cartoon attacking Fessenden for his refusal to vote for the impeachment of Andrew Johnson. Admiral Robert E. Peary and Donald B. MacMillan, the polar explorers, are both listed among the alumni of the college, and Peary's account of his discovery of the North Pole, published in 1906, is naturally included.

The exhibition is rounded out with copies of the early college catalogues, lists of the libraries of the Athenian and Peucinian Societies, the memorial roll of the Civil War dead, and a volume of Bowdoin songs, published by the class of 1861. It will remain on view till the end of September.

ELIZABETH L. ADAMS

Book Announcements of the Early Century

THE Library recently received as a gift a collection of 110 leaflets and circulars announcing the publication of many of the fine editions that marked the revival of printing in this country.

Fifty-four of them describe the productions of Bruce Rogers and appeared between 1902 and 1909, when he headed the Department of Special Bookmaking at the Riverside Press in Cambridge. While a number of them are listed in *The Work of Bruce Rogers,* published in 1939, in the section on broadsides, folders and announcements, others apparently were overlooked. Besides the necessary advertising matter, each prospectus provides a reproduction of the title-page and a specimen of the text. Among the fliers are those for *The Idylls* of Theocritus and *The Georgics* of Virgil, both set in distinctive italic types, and for the *Hydriotaphia,* the *Geofroy Tory,* and the *Paul et Virginie,* which display varying roman fonts. It was this last volume which Alfred W. Pollard praised in *The Printing of Bruce Rogers,* declaring it looked "as if it had come straight from the workshop of Didot." Among the material there is also a reprint of the article by George French from *The American Printer* for June 1902 in which he describes the creation of the new department and Mr. Rogers's share in it. "Strengthened expression is sought in typography," he wrote. "These books have character, dignity, strength and virility rather than beauty."

The works of the Blue Sky Press, founded in Chicago in 1899 by Thomas Wood Stevens and Alfred G. Langworthy, are also well-represented. Unlike other private-press operators, they did not specialize in fine editions of the classics but brought forth attractive volumes by contemporary and often undiscovered authors. The folders in the collection announce the publication of a volume of Stevens's own verse and one by Forrest Crissey, an "impertinence" by Elia W. Peattie — *How Jacques Came into the Forest of Arden* — and a new edition of William Morris's *Sir Galahad,* "lettered by hand and engraved one page at a time." It also contains a prospectus for the magazine *The Blue Sky* and two copies of Alden Charles Noble's *Lyrics to the Queen,* a charming eight-page pamphlet "intended to sweeten the melancholy information" that no more numbers of the periodical would appear.

The seven leaflets describing the issues of the Elston Press at New Rochelle cover not only the publications of 1902 and 1903, but provide a useful list of earlier works, even then out of print. The announcements from The Village Press consist of the list for 1903, when the plant was at Park Ridge, Illinois; for 1905, after the move to Hingham; and an individual folder for Bliss Carman's *The Gate of Peace,* issued in New York in 1908. There is also a circular describing the "principles of proportion and simplicity" which guided Carl Rollins at the New Clairvaux Press; a list of the volumes designed by Will Bradley at The Sign of the Vine at Concord; a description of the *Agamemnon* from the Elm Tree Press at Woodstock; and two lists of Thomas B. Mosher's fragile little books.

The collection as a whole is of value not only because it provides the Library with a wide variety of typographical specimens, but because such advertising material contains much useful bibliographical information. Incidentally, many of these ephemeral folders served as a vehicle for the printers, affording them an opportunity to describe the principles upon which they worked. **E. L. A.**

Ten Books

The Time for Decision. Sumner Welles. Harper & Brothers. 1944. 431 pp.

WRITTEN with complete frankness, this book by the former Under Secretary of State offers a comprehensive survey of the international situation. The first part describes the course of events between the two great wars and the attitude of the United States towards the approaching catastrophe. Mr. Welles's account of his mission to Europe in the spring of 1940 has an extraordinary interest that makes the stories of the best foreign correspondents pale in comparison. He reveals his interviews with Hitler and Mussolini, and the Nazi and Fascist bigwigs, as well as with Daladier and Chamberlain, and the other French and English leaders; and his impressions and observations are surprisingly fresh and penetrating. He defends the Administration's policy of conciliation towards Vichy as the only way that made the invasion of North Africa possible. The second part of the book deals with the problems of Eastern Europe and the Near East; the Japanese threat to the peace of Asia; Russia's early efforts to bring about collective security, and the various intrigues and counter-intrigues which preceded Stalin's pact with Hitler. To foil the German menace, Mr. Welles urges the partition of Germany into three states. The last sections are devoted to the future world organization and the part which this country must play in it. Mr. Welles believes that the building up of regional systems, similar to the inter-American system, should be the basis of such an organization. "I have long felt," he writes, "that a major reason for the failure of the League was the fact that the Covenant came suddenly into being as a complete and detailed international charter . . . it did not grow gradually as a result of actual experience." This time, the United Nations have to complete first the most urgent military steps. Mr. Welles even offers a blueprint for a provisional world organization. Considering that he has been one of the chief architects of the Good Neighbor Policy, his chapter on our relations to the Central and South American countries is especially illuminating. This is undoubtedly one of the most important books on foreign policy published in recent years; and Mr. Welles's stature gains by it in the eyes of the reader. (*Z. H.*)

U. S. War Aims. By Walter Lippmann. Little, Brown. 1944. 235 pp.

MR. LIPPMANN, who was one of President Wilson's close collaborators in formulating the famous Fourteen Points, has turned against what he now calls "the Wilsonian negatives." These principles, he is convinced, had a large part in bringing on "the terrible paralysis of the democratic nations." Their error lies in the supposition that a universal society can replace the ordinary instruments of international life. Instead of striving for an impossible world government, the single sovereign states should combine in their neighborhoods, and the neighborhoods should combine into larger communities, which then can participate in a universal society. In other words, the new society must be built organically, from below. Its foundations already exist, and the war aims of the United States should be their recognition and consolidation. Thus the world should be organized along the lines of the four great existing regional units — the Atlantic Community, to which the British Commonwealth, the Western Hemisphere, France, the Netherlands, Norway, Sweden, and also Spain and Italy belong; the Russian Orbit, which comprises the Soviets, and the states east of Germany; China, as the center of a third strategic system; and finally the group of the Moslem and Hindu nations, which are sure to emerge in the near future. It is to the interest of the small countries to get along with the leading nation of their region; at any rate, under conditions of modern mechanized warfare it would be a hopeless task for them to defend themselves alone. To believe that any institution like the League of Nations can be charged with the making and keeping of peace would again lead to dangerous illusions. "The responsibility for order," Mr. Lippmann writes, "rests upon the victorious govern-

ments. They cannot delegate this responsibility to a world society which does not yet exist or has just barely been organized." (*Z. H.*)

Argentine Diary. By Ray Josephs. Random House. [1944]. 358 pp.

Mr. Josephs, a correspondent for *PM*, who has lived in Argentina for several years, has recorded in a diary the political pulse-beats of that country during the second half of 1943. The entries begin on June 4, the day when the corrupt Castillo government was overthrown by the revolutionary forces of the army, and end on January 30, 1944, when Argentina broke with the Axis. The story is that of a tightening dictatorship. The real power behind the cabinets and presidents — first General Rawson, then General Ramirez — is the Colonels' GOU (Gropo Oficiales Unidos). In the face of a large pro-democratic section of the population, which was occasionally appeased and confused with apparently liberal measures, the army-propelled government moved more and more in the direction of fascism. Dissolution of the democratic organizations, the raiding of publishing houses and muzzling of the press, the suppression of Jewish papers, and the conniving at Nazi propaganda and espionage under the cover of drug, chemical, electric, and other business enterprises, were symptoms of gradually increasing terrorism. At the same time, repeated warnings from Washington — including Mr. Hull's correspondence with Foreign Minister Storni, which led to the latter's resignation — made Argentina's neutrality policy questionable. It was the exposé by the United Nations of the Axis spy-ring in South America that forced the diplomatic break between Argentina and the Axis. (*M. M.*)

The State of the Nation. By John Dos Passos. Houghton Mifflin. 1944. 333 pp.

Mr. Dos Passos has made a trip through the country to see war work, farming, and processes of administration. He has the gift of entering into the spirit of every man whom he engaged in talk, and of giving the "feel" of each place — the conservative town in Maine,where small business has vanished but ship workers flourish; the factory with twelve-hour shifts seven days a week, yet the employees happy and boasting of a perfect union record; and the old plantation turned into sites for chemical industry. He catches the mood of the working negroes in Alabama, and of the white "riff-raff" that finds luxury in a trailer existence; and he listens to complaints about labor turn-over and race friction. War-time Washington appears in its various phases, with a cross section of Congressional doings, the press conference, and even the White House. Coal miners of Pennsylvania, farmers of Iowa, and longshoremen of San Francisco all find room on this spacious canvas. Mr. Dos Passos still has some of his mannerisms; but he also has wide sympathies, a brilliant style, and keen perceptions. (*M. M.*)

The Miracle of America. By André Maurois. Harper. New York. 1944. 428 pp.

The main interest of the book, as the author rightly states, lies in the fact that it shows what "a foreign friend" thinks of the great men, institutions, and past and future of America. Mr. Maurois has done a good deal of reading in preparation; the works of Arthur M. Schlesinger, Samuel E. Morison, Vernon Parrington, and Charles and Mary Beard he especially mentions, and he disclaims the merit of any original research. Yet the volume is appealing because of the points of view and the narrative skill of the author. M. Maurois writes well; at his hands small facts, which are hardly noticed in other history books, acquire a symbolic value. The story begins with the discovery of America and the conquest of Mexico. It makes rather short shrift of colonial history, barely stopping at the Mathers, and if so, chiefly for the sake of the Salem witchcraft trials. The events leading up to the Revolution, the War of Independence, and the adoption of the Constitution are treated in greater detail. So are the Civil War, the Reconstruction period, and the age of McKinley and Theodore Roosevelt. The first World War and the subsequent events are merely sketched in. The book is disproportionate; yet it is never distorted. M. Maurois knows that much misery and inequality still exist in this country; but, "an impartial judge must recognize

that from 1787 to 1940 America has given its citizens more peace, stability, and happiness than have the great nations of Europe." (*Z. H.*)

Ideas in America. By Howard Mumford Jones. Harvard Press. 1944. 304 pp.

In this collection of essays and addresses — the latter delivered before the Modern Language Association, the Colonial Society of Massachusetts, the American Philosophical Society, and similar institutions — Professor Jones urges the necessity of a literary history which will offer a comprehensive appraisal of American thought from colonial days on. Although various notable studies have appeared, they have failed to show the influence of national traditions on cultural life. The majority of our scholars have preferred to devote themselves to Old World backgrounds, ignoring "the baffling process by which a transplanted European culture has been changed in this continent into the unique American thing." The few who have appreciated the quality of the newer civilization have until recently been occupied by the preliminary task of correlating libraries, hunting for source material, and evaluating regional trends. Now that the pioneer work is done, the next step is to interpret what has been brought to light. Up to the middle of the nineteenth century, American thought centered on the moral order of the universe. When the impact of Darwinism ended those theologies, new limiting factors, such as economic determinism and pseudo-scientific fashions, appeared. They have turned the hard-won freedom of expression into something that suggests that freedom is an illusion, volition a fraud, and whatever is high and noble — a sham. (*G. R. B. R.*)

On Living in a Revolution. By Julian Huxley. Harper. 1944. 242 pp.

Mr. Huxley believes that we are living in a revolution, and he warns that this historic transformation may be achieved in a totalitarian or in a democratic way. Essentials of the revolution are the subordination of economic motives to those of general social welfare; and the substitution of a planned society for *laissez-faire* enterprise. The new order demands freedom for the individual, but not freedom to exploit; rather it must be combined with social responsibility. In "The War: two jobs, not one" the author makes various suggestions for rebuilding the world, and proposes the declaration of the peace aims. "Philosophy in a world of war" is a contribution to a symposium of philosophers, and it asserts that "the only cure for the insufficiency of science is more science." Denying the mind-body dualism, Mr. Huxley even postulates a continuity between mind and not-mind in the organic world. Interpreting ethics as social adaption, he maintains that "Freud in combination with Darwin suffice to give us our philosophic vision." In an analysis of "War as a biological phenomenon" he concludes that the more a war becomes total, the more it threatens the progress of the human species. Other essays deal with Colonial policy, the future status of Germany, the fallacies of racism; and the democratization of education. (*M. M.*)

Faith, Reason and Civilization. By Harold J. Laski. Viking. 1944. 187 pp.

Professor Laski discusses here the ultimate problems of social regeneration, rather than the details of the present chaos. Tracing a parallel between the disintegration of modern Capitalist democracy and the decay of Roman Imperialism, he points out that the latter salvaged the remnants of its civilization by accepting the tenets of Christianity, which meant a recovery of man's belief in himself. The modern world must follow its example; and Professor Laski regards Russian Communism not merely as a system of government but as a religion, which offers humanity a faith instead of the skepticism that has brought Europe and America to the verge of moral bankruptcy. Admitting that Russian Communism has been harsh and at times brutal, he insists that in it is the only evidence of that "will to survive" on which the continuity of human progress depends. Elsewhere all confidence in national destiny has been lost; the old gods — rationalism, natural rights, and utilitarianism — are finished. Aside from scientific achievements, the democracies have shown no sign that they are facing a new epoch. Although Russia's

struggle for survival has prevented creative effort on her part, she has achieved spiritual leadership by demonstrating her capacity to serve a great cause greatly; she has shown herself competent to revitalize the human spirit, and to provide greater opportunities for self-fulfillment than the world has known up to this time. (*G. R. B. R.*)

Shakespeare and the Actors. By Arthur Colby Sprague. Harvard. 1944. 440 pp.

THROUGH a study of over a hundred promptbooks — preserved at Harvard, the Folger Library, the New York Public Library, and other institutions — the author has tracked down the traditional "stage business" of all the comedies, histories, and tragedies of Shakespeare, with especial attention to *Hamlet, Othello,* and *Macbeth.* "Stage business" means what the actors *do.* Through it, the actors "fill in with light and shade the outline furnished by the playwright," thus becoming "commentators, critics." People are little interested today in the traditional stage business; are, in fact, suspicious of productions which seem "upholstered." However, in the eighteenth century, and especially in the first half of the nineteenth century, audiences followed it with enthusiasm, and a bit of pantomime often exacted rounds of applause or prolonged hisses. Undoubtedly, there has been value in the stage business, some of which may go back to Elizabethan days. Any actor, no matter how modern, may gain by it a new insight into the plays; and the same is true of the audience. Many of these conventions, as told by Professor Sprague, are amusing, as for example the lengthy instructions as to how the Ghost of *Hamlet* should enter the stage and should disappear; how he should be dressed, walk, and carry his truncheon; what Horatio should do or not do, etc. The discussion is detailed, yet the book does not become monotonous, for the better the reader knows his Shakespeare, the more interested he is in the treatment of familiar scenes. Professor Sprague handles his vast material with great ability. His problem, as he remarks, was what to include and what to reject. He seeems to have exercised excellent judgment. (*Z. H.*)

The Condition of Man. By Lewis Mumford. Harcourt Brace. 1944. 467 pp.

THIS is the third volume of a series begun by the author ten years ago with *Technics and Civilization,* and followed four years later with *The Culture of Cities.* "People whose course of life has reached a crisis," Mr. Mumford writes, "must confront their collective past as fully as a neurotic patient must unbury his personal life. . ." Accordingly, he presents the panorama of Western civilization, beginning with Greece and the Palestine of Jesus, and carrying through the succeeding stages of the Middle Ages, the Renaissance, the Reformation, the emergence of Capitalism and the Industrial Revolution, to our own times. One may wonder whether such a long story of men and events is really necessary for a knowledge of "the condition of man"; yet Mr. Mumford's analyses, even when slightly arbitrary, are fresh and penetrating. There are no footnotes in the book, but a selected bibliography of twenty-three pages shows what an enormous amount of study the author must have made in preparation. His references to historical, economic, religious, philosophical, and artistic phenomena are amazingly varied. Yet Mr. Mumford is not really pretentious; if he appears at times somewhat solemn, the awkward use of a metaphor and a glimpse of that naiveté which he never entirely loses relieve the tedium. It would be difficult to summarize in a few sentences the lesson taught by this "spiritual history" of mankind. Mr. Mumford notes that in the last centuries the center of our culture lay more and more outside the human personality. He demands a balanced personality which is "in dynamic interaction" with every part of his environment and heritage. "Our first need," he writes, "is not for organization but for orientation: a change in direction and attitude." (*Z. H.*)

Library Notes

Mrs. Hawthorne's Letters

THE Boston Public Library acquired in 1937 a collection of about 250 letters addressed to Mr. and Mrs. James T. Fields — about 225 written by Mrs. Hawthorne, and the rest by Julian and Una Hawthorne and Elizabeth Peabody. The collection contains much that is of interest and importance to students of the period.

Several articles based upon this material — the first of which appears in the present issue — have been prepared by Mr. Randall Stewart for publication in More Books. Subsequent papers will deal with the illness and death of Hawthorne, Mrs. Hawthorne's editing of her husband's notebooks, and the financial difficulties of her last years.

We are pleased indeed to have been able to secure the interest of Mr. Stewart in these letters. Mr. Stewart, who is a Professor of English at Brown University, has published critical editions of Hawthorne's *American Notebooks* and *English Notebooks* based upon the original manuscripts now in the Morgan Library.

Father Acosta's Account of Peru

A VALUABLE addition to the Library's early Americana is the copy of the third edition of Father Acosta's *De Natura Novi Orbis et De Promulgatione Evangelii apud Barbaros,* printed at Cologne in 1596. These two Latin treatises were written in Peru where Father Acosta was sent as missionary. The first deals with the theories early writers held on the possible existence of a new world and on various natural phenomena. The second, which is much longer, tells of the practical difficulties encountered in the work with the Indians.

José de Acosta, a Spanish Jesuit, was born in 1540 at Medina del Campo. He went to Peru in 1570 and stayed there for fifteen years, serving as Provincial Visitor to the Jesuit missions — a post which gave him such an accurate knowledge of the geography that the Viceroy, Don Francisco de Toledo, when he made his five-year tour of his domain, took him along as his assistant. Their work in reorganizing the government, establishing schools, and enacting laws for the benefit of the natives was so much more in keeping with the policies of Father Acosta than of Don Francisco that the former is usually given credit for what was accomplished. Father Acosta is said to have established a printing-press at Juli, near Lake Titicaca, but as the earliest book known to have been printed there — an Aymara dictionary — is dated 1611, this may be inaccurate.

Recalled to Spain in 1585, Father Acosta was forced to wait in Mexico almost three years for an eastbound vessel. During that time he studied the religious customs of the Aztecs as well as their material civilization. Soon after reaching Spain, he published these two treatises in a single volume. The first and second editions appeared at Salamanca in 1588 and in 1595; the third edition, as mentioned above, was printed at Cologne in 1596.

In 1590 Father Acosta published at Seville a Castilian translation of his work, together with the results of his Mexican researches. This larger volume, entitled *Historia Natural y Moral de las Indias,* aroused much interest in countries planning to explore or to colonize the New World, since it included practical information on resources and the condition of the interior. The Library has a copy of the first edition which once belonged to the ill-fated Emperor Maximilian of Mexico.

Naturally, much of Father Acosta's data has been superseded by later discoveries, but his account is still valuable, for it records certain aspects of the civilization of the early Peruvians which other writers failed to mention — such as their use of quicksilver for increasing the output of silver mines. G. R. B. R.

Cruikshank's Merry Bachelor

THE Library has nearly forty books illustrated by George Cruikshank, about a dozen of them first editions, be-

sides a volume containing pencil, pen-and-ink, and water-color sketches as well as manuscript notes by the artist. A first-edition copy of *The Bachelor's Own Book,* London 1844, designed, etched, and published by Cruikshank, has recently been added to the collection. The original paper cover, with its fantastic cartoon, has been retained inside the gold-tooled crimson calf binding.

"The Progress of Mr. Lambkin (Gent.) in the Pursuit of Pleasure and Amusement, and also in Search of Health and Happiness," as the subtitle reads, is narrated by means of twenty-four etchings, accompanied by legends. The plates show Cruikshank in all his characteristics of dramatic story-teller, boisterous humorist, caricaturist, and also moralist. For the series appeared two years after the great divide in his long, active life — after his conversion to teetotalism, and the ridiculous pranks and perilous scrapes of Mr. Lambkin are the result of bibulous conviviality.

The legends are in Cruikshank's best vein; here is one from the hero's unregenerate days: "Mr. Lambkin, at an evening party, being full of Life and Spirits (or, rather, Wine) gives great offence to the Lady of his affections, by his Philanderings, and completely ruins his fortunes by dancing the Polka with such violence as to upset poor Old John, and, indeed, the whole party." This second sample describes Mr. Lambkin sitting in a barn: "Mr. Lambkin's confidence in the curative power of Hydropathy being very much damped . . . he takes to the good old-fashioned practice of walking early in the morning, and drinking 'New Milk from the Cow.'" At the end, Mr. Lambkin is redeemed. The Lady forgives him, and "Pa and Ma give their consent."

In the words of Thackeray in his *Essay on the Genius of George Cruikshank:* "There are quacks of all kinds, to whom he has a mortal hatred; quack dandies who assume under his pencil, perhaps in his eye, the most grotesque appearance possible . . . Let us wager that Cruikshank, a man of the people if there ever was one, heartily hates and despises these supercilious, swaggering young gentlemen . . ." M. M.

Henri IV's Copy of Machiavelli's "Discorsi"

THE copy of Machiavelli's *Discorsi,* recently acquired by the Library, is interesting for its associations as well as for its contents. It was printed in 1540, the year that Paolo Manuzio took over the Aldine Press, determined to restore the prestige it had lost since the death of his father in 1515. As the number of unpublished Greek texts was limited, Paolo resorted to Latin works, especially those of Cicero, and the Italian of Machiavelli. The *Discorsi* had been published in Rome and Florence in 1531, and in Venice in 1532 and 1540 before the Aldine edition appeared. Paolo Manuzio used the small octavo format and the italic type adopted by their firm in 1501, which made their editions of the classics so popular.

Machiavelli wrote his *Discorsi* to show the value which a knowledge of history held for an understanding of politics. Although, because of his uncritical acceptance of Livy's data, many of his conclusions were based on incidents which never happened, his comments were pertinent to his own generation and the book was widely read. It was begun in 1513, the same year as *Il Principe* which it supplements, but at the time of Machiavelli's death, in 1527, it was still unfinished.

The Library copy is handsomely bound in crimson leather with the arms of Henri IV stamped in gold on both covers. The arms include the shields of France and Navarre, with a crown supported by two branches beneath them, and the royal crown above them. Inside the front cover is the beautiful bookplate of Lady Pomfret, granddaughter of the ill-famed Judge Jeffreys. The armorial bearings consist of the Jeffreys and Fermor shields — that of her own family and that of her husband, Thomas Fermor, who was later created Earl of Pomfret. The legend under the plate reads: "The Right Hon.ble Henrietta Countess of Pomfret Lady of the Bed Chamber to the Queen." Queen Caroline died in 1737, but, interestingly enough, the Countess kept the inscription; she merely dropped the name of the Queen that was present on her

earlier plates. She was a dominant figure in eighteenth-century London, and was a friend of Lady Mary Wortley Montagu. Both were equally derided by Horace Walpole for their literary proclivities.

Lady Pomfret's grand-daughter married Lord Shelburne, later first Marquis of Lansdowne, who created one of the finest private libraries in England. It was he who inherited our copy of the *Discorsi,* as his book-plate on the inside of the back cover and his initial and coronet on the back of the binding show. The plate, representing the arms of the owner, bears the motto: "Virtute non verbis." Lord Shelburne died in 1805, and in the following year his whole library was sold at public auction. The sale lasted thirty-one days! The *Discorsi,* with the other works of Machiavelli, was knocked down on the eighteenth day, January 28. G. R. B. R.

The Pilgrimage of Princes

ALTHOUGH Lodowick Lloyd is said to have been a conspicuous figure at the court of Queen Elizabeth, only fragmentary data relating to his career are known. His name suggests Welsh origins, but he was born at Marrington Manor in Shropshire. He refers to himself on his title-pages as "one of her Maiesties Sergeants at Armes," and he continued to hold this ceremonial office after the accession of King James I. W. Carew Hazlitt suggests that Sir Christopher Hatton, Elizabeth's favorite, secured him this appointment. *The Pilgrimage of Princes,* "penned out of sundry Greeke and Latine Aucthours" and printed by William Jones, probably in 1573, is dedicated to that statesman.

The Library has recently acquired a copy of the second edition, printed by John Wolfe in 1586. Although bound by Rivière and gilt-edged, it is a beautiful copy with wide margins. The border design of the title-page is uncut. This design — No. 198 in *Title-page Borders* by McKerrow and Ferguson — was used by the printer at least nine times, among them for Spenser's *Shepherd's Calendar* and for *The Book of Psalms* of Sternhold and Hopkins. The compartment at the top contains the Royal arms; the one below, a phoenix in flames above a crown; and there are female termini at the sides.

The book has been called a compilation, but it is rather more than that. While its purpose is to explain the rise and fall of princes — mythical, legendary, or historical — it manages to give a fairly comprehensive survey of certain aspects of the manners and customs in Mediterranean lands before the Christian era. Lloyd had a liking for the quaint and the curious. His chapters on magic, necromancy, dreams, marriage and burial customs, and various abstract vices and virtues are enlivened by tales which he accepts uncritically, and uses to give point to his moralizings. One chapter is filled with proverbs and epigrams, another is a collection of short stanzas on "the Deathes of Certaine Noble Princes," such as Nero, Cyrus, Alexander, Julius Caesar, etc.

A third edition of the book was printed in 1607, a fourth in 1653, and a fifth in 1659. None of the other works of Lloyd attracted such an interest, although he had published at least nine more volumes. He also wrote some poems, one of which is included in *The Paradise of Dainty Devices.*

The volume has the book-plate of Sir Richard Newdigate of Arbury in the County of Warwick, with the date 1709. This Sir Richard, the third baronet, was the grandson of the famous chief justice of the Commonwealth and father of Sir Roger, the book collector and patron of the arts. G. R. B. R.

John Knox's Liturgy with Psalms

A COPY of *The Psalms of David in Prose and Metre* [Benton 20.02] printed at Aberdeen by Edward Raban for David Melvill in 1633, which has recently been added to the Benton Collection of Prayer Books, represents the completion of the Scotch Puritan Book of Common Order.

Earlier editions in the Library illustrate its development. In 1554 John Knox, having fled from the Marian persecutions to the continent, accepted a call to the English congregation at Frankfurt. There a dispute arose over the form of the liturgy, one party favoring the use of King Edward's Book of

Common Prayer, the other an order of worship drawn up by Knox, William Whittingham, and others. The controversy became so bitter that Knox had to leave Frankfurt and joined the English Church at Geneva. There, with the approval of Calvin, his service-book, known as the Book of Geneva, was printed in 1556 under the title *The Forme of Prayers and Ministration of the Sacraments*. The Library owns a translation of this first edition, *Ratio et Forma Publice Orandi,* printed at Geneva in the same year; also an edition of the English work, printed in 1561, probably at Geneva; and a representative edition of the evolved Scotch Book of Common Order, *The Psalmes of David in Meeter,* printed at Edinburgh by Andro Hart in 1611.

The present volume, bound in gold-tooled dark blue morocco, contains a "Kalendar of the Epact," the Confession and prayers, and the church order, with directions for the election of ministers, excommunication, public repentance, fasting, etc. Following these are fifteen pages of music, presenting as many different "common tones" — the "King's Tone," the "Dukes Tone," the "Martyres Tone," and so on, in four parts. In the harmonization of tunes Raban was in advance of Hart, the Edinburgh printer, for, as Mr. William Cowan relates in his *Bibliography of the Book of Common Order* (Edinburgh 1913), Aberdeen was something of a musical center, with a Song School of which Andrew Melvill, the brother of the bookseller David Melvill, became the Master.

Ever since 1556 the Psalter had been at least partially bound with the Book of Geneva and the Book of Common Order, which was generally known as the Psalm Book. In the 1633 edition the Psalter has a separate title-page with "The Psames [sic] of David," and an engraving of David enthroned. The metrical psalms are those of Sternhold and Hopkins, known as the Old Version. But the curious feature of this edition is the use of the King James version of 1611 for the prose text printed in the margin, whereas the version of the Geneva Bible was retained in all but this and one other of the Scotch psalm-books.

The volume concludes with versified forms of the Creed and various prayers, and Morning and Evening Prayer in prose. From the latter Raban omitted a paragraph and was consequently accused before the General Assembly, but, after explaining that the omission was "for want of paper," was dismissed with a rebuke. **M. M.**

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books In Bates Hall

Ageton, Arthur Ainsley. The naval officer's guide. Whittlesey House. [1944.] 587 pp. Gen. Ref. Desk

Bishop, Sherman Chauncey. Handbook of salamanders; the salamanders of the United States, of Canada, and of lower California. Comstock Pub. Co. 1943. 555 pp. Gen. Ref. QL668.C2B48

Book review digest. 1943. Wilson. 1944. 1015 pp. Gen. Ref.821.10

Books abroad. 1943. Vol. 17. Univ. of Oklahoma. [1943.] 422 pp. Gen. Ref. 784.66

Canadian Almanac, The, and Legal and Court Directory. 1944. Toronto, Copp Clark Co. [1943.] 766 pp. Gen. Ref. 641.7

Congressional Directory. 78th Congress. 2nd session. Corrected to Dec. 1943. Washington. 1944. 895 pp. Gen. Ref. 533.1

Corpus juris. Annotations to Corpus juris-Cyc system. 1944. American Law Book Co. 1944. 1652 pp. Gen. Ref. 566.3

Corpus juris secundum. Vol. 39, 40. American Law Book Co. [1944.] 2 v. Gen. Ref. 565.1

Harvard College. Harvard University catalogue. 1943/44. Cambridge. [1943.] 901 pp. Gen. Ref. Desk

Hausman, Leon Augustine. The illustrated encyclopedia of American birds. Halcyon House. [1944.] 541 pp. Gen. Ref. QL681.H3

Kenyon, John Samuel, and Thomas Albert Knott, *editors.* A pronouncing dictionary of American English. Merriam Co. [1944.] 484 pp. Gen. Ref. 650.10E

Lord, Robert Howard, John E. Sexton, and Edward T. Harrington. History of the archdiocese of Boston in the various stages of its development, 1604 to 1943. Sheed & Ward. 1944. 3 v. Gen. Ref. BX1417B74

New International Year Book. 1943. Funk & Wagnalls. 1944. 768 pp. Gen. Ref. 574.1

Official Catholic directory. 1944. New York, Kenedy. 1944. 1287 pp. Gen. Ref. 642.23

Rimington, Critchell. Merchant fleets; a survey of the merchant navies of the world. Dodd, Mead. 1944. 2811 pp. Gen. Ref.VK145.R5

Stevenson, Burton Egbert, *editor.* The home book of quotations, classical and modern. Dodd, Mead. 1944. 2811 pp. Gen. Ref. 940.6

Unitarian yearbook. 1943–44. American Unitarian Association. [1943.] 98 pp. Gen. Ref. 642.40

Agriculture

Dempsey, Paul W. Grow your own vegetables. Houghton Mifflin. [1944.] SB321.D4 1944
Revised edition.

Faulkner, Edward H. Plowman's folly. Grosset & Dunlap. [1943.] S603.F36
A plea for the return of "natural" farming methods and the abandonment of the moldboard plow.

Bibliography

Chubak, Benjamin. Bibliography of morale; including books and periodical articles published during 1937–1943 (inclusive). New York. 1944. *Z7204.M6C5 1944

Duff, Annis. "Bequest of wings"; a family's pleasures with books. Viking. 1944. Z100.D83

Hazard, Paul. Books, children & men. The Horn Book. 1944. PN1009.A1H33
A distinctive historical essay on children's books in different countries. Translated from the French.

MacFadden, Clifford Herbert. A bibliography of Pacific area maps. American Council, Institute of Pacific Relations. 1941. *Z6021.M2 1941

U. S. Library of Congress. The Thomas Jefferson bicentennial. 1743–1943. U. S. Govt. Print. Off. 1943. *E332.U58
A catalogue of the exhibitions at the Library of Congress opened on April 12th.

Biography

Essays and Studies

Bayless, Joy. Rufus Wilmot Griswold, Poe's literary executor. Vanderbilt Univ. 1943. PS1764.G82Z65

Burton, Jean. Heyday of a wizard, Daniel Home, the medium. Knopf. 1944. BF1283.H7B8
The career of a famous medium. The background is largely France of the Second Empire and literary England at the time of the Brownings.

Burton, Katherine. Mother Butler of Marymount. Longmans, Green. 1944. LD7251.T3813B8

Comfort, William Wister. William Penn 1644–1718, a tercentenary estimate. University of Pennsylvania. 1944. F152.2.C7

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The life of Alfred Nobel and of his family. Includes a complete list of the Nobel prize winners.

Graham, Frank. McGraw of the Giants; an informal biography. Putnam. [1944.] GV865.M3G73

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The life of the powerful Giulio, Cardinal Alberoni, 1664–1752.

Kraus, René. Old Master: the life of Jan Christian Smuts. Dutton. 1944. DT779.8.S6K7
A sympathetic and comprehensive account of the great South African from his childhood on a Cape colony farm to his "Avenge Tobruk" campaign. The history throws light on the Dominion's reluctance to enter the present war.

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The private and public life of President Roosevelt, from his birth to the passing of the Lend-Lease Act in 1941, chronicled by a British admirer. Illustrated with photographs and a series of synchronistic drawings, "The Passing Scene, 1880–1943" by Patrick O'Keeffe.

McKittrick, Myrtle M. Vallejo, son of California. Portland, O., Binfords & Mort. [1944.]
General Mariano Guadalupe Vallejo (1808–1890), prominent in the military and political history of California, was an advocate of annexation to the United States.

Maclean, Catherine Macdonald. Born under Saturn, a biography of William Hazlitt. Macmillan. 1944. PR4773.M3 1944
A detailed, sympathetic study of Hazlitt as a literary and political critic and the friend of Coleridge, Wordsworth, and Lamb.

Pauly, Karl B. Bricker of Ohio, the man and his record. Putnam. [1944.] F496.B7P3

Prochnow, Herbert Victor. Great stories from great lives; a gallery of portraits from famous biographies. Harper. [1944.] CT104.P75 1944
Includes excerpts from Carl Sandburg's life of Lincoln, Esther Forbes's Paul Revere, André Maurois's Disraeli, and many others.

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Memoirs of a pioneer newspaper columnist, the editor of "advice-to-the-lovelorn" in the New York Evening *Journal*.

Gayn, Mark J. Journey from the East; an autobiography. Knopf. 1944. DS510.5.G3A3
The author, a foreign-news editor for *Time*, surveys his childhood in Manchuria, his life in Soviet Russia, China, and Japan, and his experiences as Far Eastern correspondent for the Washington *Post*.

Sitwell, *Sir* Osbert. Left hand, right hand. Little, Brown. 1944. PR6037.I 83Z5
The first volume of the novelist's memoirs, which describes ancestral influences and his early boyhood at Renishaw Hall, the family seat.

Sykes, *Sir* Frederick Hugh. From many angles; an autobiography. Harrap. [1943.] DA566.9.S78A3 1943
One of the founders of the R.A.F. tells the story of his career in military aviation and elsewhere.

Underhill, Evelyn. The letters of Evelyn Underhill. Longmans, Green. [1943.] AA44.4–8
The correspondence of a modern Catholic mystic, considered a truly "great Christian writer."

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American shoemaking directory of shoe manufacturers, 1944. Boston, Shoe Trades Pub. Co. [1944.] 232 pp. **TS945.A51 1944

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Barnes, Ralph M. Work methods manual. Wiley. [1944.] 136 pp. NBS

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Biegeleisen, Jacob I. Careers in commercial art. Dutton. 1944. 276 pp. NBS

Canadian trade index; annual issue of 1944. Toronto. 1944. 846 pp. **HF3223.C21

Chapman, Paul W. Occupational guidance. Atlanta, Ga. [1943.] 638 pp. NBS

Cherne, Leo. The rest of your life. Doubleday, Doran. 1944. 298 pp. NBS

Colean, Miles L. American housing; problems and prospects. Twentieth Century Fund. 1944. 466 pp. NBS

Dahl, Joseph O. Restaurant management; Fourth revised edition. Harper. [1944.] 348 pp. NBS

Deming, William E. Statistical adjustment of data. Wiley. [1943.] 261 pp. NBS

Dunlop, John T. Wage determination under trade unions. Macmillan. 1944. 231 pp. NBS

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Griffin, Harold. Alaska and the Canadian Northwest. Norton. [1944.] 221 pp. NBS

Hansen, Alvin H., and H. S. Perloff. State and local finance in the national economy. Norton. [1944.] 310 pp. NBS

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Johnston, Samuel P. Wings after war. Duell, Sloan and Pearce. 1944. 129 pp. NBS

Juran, J. M. Bureaucracy. Harper. [1944.] 138 pp. NBS

Kenyon, John S. A pronouncing dictionary of American English. Merriam. [1944.] 484 pp. **PE1145.K37

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Louden, J. K. Wage incentives. Wiley. 1944. 174 pp. NBS

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Michigan, University Press. Personnel management in war industries. University of Michigan Press. 1944. 170 pp. NBS

Nourse, Edwin G. Price making in a democracy. Brookings Inst. 1944. 541 pp. NBS

Peterson, Florence. Handbook of labor unions. American Council of Public Affairs. [1944.] 415 pp. **HD6504.P48

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Rippy, James F. Latin America and the industrial age. Putnam. [1944.] 277 pp. NBS

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Stolberg, Benjamin. Tailor's progress. Doubleday, Doran. 1944. 360 pp. NBS

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Yates, Raymond F. Young men and machines; career guidance for the machine tool and mass production industries. Dodd, Mead. 1944. 196 pp. NBS

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Baruch, Bernard Mannes. Report on war and post-war adjustment policies. U. S. Govt. Print. Off. 1944. 9330.173A405

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Lowdermilk, Walter Clay. Palestine, land of promise. Harper. [1944.] 9330.056A3

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Expositions and illustrations of waterways, domestic and foreign. Includes "America's Waterways in the War Effort" by Major General Eugene Reybold, U. S. Army.

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Williamson, Harold Francis. The growth of the American economy. Prentice-Hall. 1944. 9331.073A90

Education

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Aydelotte, Frank. Breaking the academic lock step; the development of honors work in American colleges and universities. Harper. [1944.] LB2364.A78
The Director of the Institute for Advanced Study at Princeton discusses, on the basis of an investigation made by members of the faculty of Swarthmore, the merits of an honors system which will give scope to the intellectually superior student.

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Wesley, Edgar Bruce. American history in schools and colleges. Macmillan. 1944.

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Characteristic stories, ballads, anecdotes, and jests. According to the editor, "the stuff that travels and the stuff that sticks."

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"An irregular reader about the private life of Sherlock Holmes," with contributions by A. Conan Doyle, Vincent Starrett, Heywood Broun, Christopher Morley, Stephen Vincent Benét, Alexander Woollcott, and others.

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Colgate, William. Canadian art, its origin & development. Ryerson Press. [1943.] 4077.02–207

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Chicago Art Institute. Paintings by the great Dutch masters of the seventeenth century. [William Bradford Press. 1942.] *4106.01–106

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Bennett, Jean Frances. A shady hobby. Bruce. [1944.] 8142.07–208

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Terhune, Florence B. Decorating for you. Illustrated by Jessie Robinson. M. Barrows. [1944.] 8118.05–175

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The story of the United States Sanitary Commission, the great relief organization of the Civil War, which was the ancestor of the American Red Cross.

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Holisher, Desider. The Eternal City; Rome of the popes. Ungar Pub. Co. [1943.] DG806.H65

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The author, who spent nineteen years as a teacher in Japan, surveys political and educational movements of the past decade, exposes the methods of indoctrination, the cult of the divine emperor, Jujitsu ethics, hostility to Christianity, and other elements of Japanese ideology.

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The revolution of 1905 and 1917, the formation of the Soviet Union, Russia under Stalin, and the outlook for its future are discussed by a former member of the Bruening cabinet, now in America.

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Oxford author's style book. Prepared for American writers by Margaret Nicholson. Oxford Univ. Press. 1943. PN147.O9

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Opdycke, John Baker. Say what you mean, everyman's guide to diction and grammar. Funk & Wagnalls. [1944.] PE1460.O6
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Lord, Robert Howard, *and others*. History of the archdiocese of Boston in the various stages of its development, 1604 to 1943. Sheed & Ward. 1944. 3 v. BX1417.B6L6

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A history of pioneering and mining enterprises in the Upper Peninsula of Michigan, with sketches of characteristic men and women. Illustrated with photographs and maps.

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Siegmeister, Elie. The music lover's handbook. Morrow. 1943. ML55.S6 1943

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Addington, Hugh M. Blue book of the U. S. A.; state and national songs. United nations folk songs and national anthems. 1943. M1627.A35

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Foote, George. We go forward; sacred masque [S.A.T.B.] Words by Hoffman Havs. [1941?] M2072.4.F65W4

Kerr, Harrison. String quartet. Arrow Music Press. [1942.] M452.K4

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Schumann, Robert Alexander. Piano quintet in E♭ major, op. 44, for piano, two violins, viola and violoncello. Schirmer. [1942.] M512.S35

Swing, Raymond Gram. Fantasia, quasi una sonata, for violin and piano. New York, Broadcast Music. [1941.] *M219.S9F3

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Stewart, John Quincy, and Newton L. Pierce. Marine and air navigation. Ginn. [1944.]

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A narrative poem about Mary Hilda of New England and Kit Vance of Colorado, symbolizing the unity of the country.

Yoseloff, Thomas, *editor*. Seven poets in search of an answer. Ackerman. [1944.] PS614.Y58

Poems on the War, on Spain, and on tragedies at home, like "The Pogrom in Detroit." The seven poets are Maxwell Bodenheim, Joy Davidman, Langston Hughes, Aaron Kramer, Alfred Kreymborg, Martha Millet, and Norman Rosten.

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Fraenkel, Osmond Kessler. Our civil liberties. Viking. 1944. JK1541.C65

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A distinguished economist discusses the advantages of free enterprise and free trade, and traces the effect of forces that culminated in Nazi totalitarianism. The final section treats of "The Future of Western Civilization."

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A digest of the round-table discussions sponsored by the Harris Foundation. The speakers dealt with the political, economic, and social problems that face present-day China.

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An account of the life of Dr. Theodore Herzl, founder of political Zionism, and a plea for world Zionist organization.

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The Socialist candidate for President makes significant critical comments on foreign and domestic policy. He surveys "How We got into the War," and discusses post-war possibilities.

Van Alstyne, Richard Warner. American diplomacy in action. Stanford Univ. 1044. E183.7.V22

Diplomatic history presented as a series of related cases, aiming at security, expansion, and neutrality.

Wynner, Edith, and Georgia Lloyd. Searchlight on peace plans; choose your road to world government. Dutton. 1944. JC362.W9

A compilation of the theoretical plans and practical attempts at international unity from the thirteenth century to the present.

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Allers, Rudolph. The psychology of character. Translated with an introduction by E. B. Strauss. Sheed & Ward. 1043. BF818.A4 1943

The author is a Viennese psychologist of the Adlerian school, now at the Catholic University at Washington. "He has managed to effect a satisfying synthesis between Catholic thought and all that is most valuable in individual-psychology."—Translator's *Introduction*.

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The author is Professor of child psychology and Director of the Institute of Child Study at the University of Toronto.

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Jast, Louis Stanley. Reincarnation and Karma; a spiritual philosophy applied to the world of today. B. Ackerman. [1944.] BL515.J28

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A sequel to the author's *New Eyes for Invisibles*. Includes chapters on "The Progress of the Soul," "The Eternal Significance of Life," "What a Great Teacher [St Paul] Taught," etc.

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An account of the organized information received at the Vatican and its diplomacy, as observed by a representative of the United Press in Rome for many years.

Muller, James Arthur. The Episcopal theological school, 1867–1943. Cambridge, Mass., The Episcopal theological school. 1943.
Includes chapters on notable members of the faculty, among them "Dean Dun," now Bishop of Washington.

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A description and history of Vatican City and its organization. Strikingly illustrated.

Sherrill, Lewis Joseph. The rise of Christian education. Macmillan. 1944. BV1465.S5
From Hebrew origins to the beginning of the fifteenth century.

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Sweet, Herman J. Opening the door for God; a manual for parents. Philadelphia, The Westminster Press. [1943.] BV1590.S9

White, Helen Contance. Social criticism in popular religious literature of the sixteenth century. Macmillan. 1944. BR757.W45
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More Books

The Bulletin of the Boston Public Library

OCTOBER, 1944

Hawthorne's Last Illness and Death

Selections from Mrs. Hawthorne's Letters to Mr. and Mrs. Fields

(*Continued from the September issue*)

MANY subjects, as we have seen, were treated in Mrs. Hawthorne's letters to the Fieldses. The chief subject of all, however, remains to be considered, namely, Hawthorne himself. He frequently walked back and forth on the hill-top; he was often immured in his tower, writing or trying to write. He spent many evenings reading aloud to his wife and children the novels of Scott.

The letters before us give additional information concerning the reading at the Wayside during Hawthorne's last years. Most, if not quite all, of the works mentioned in the following passages were read by Hawthorne, either privately or in the family circle, and most of the comments and judgments were either his own or those with which he was substantially in accord.

In June 1862, Mrs. Hawthorne corrected certain historical errors in Elizabeth Drew Stoddard's recently published novel *The Morgesons:*

> I return "the Morgesons." Mrs. Stoddard is not quite correct about the Somerses — Mr. Hawthorne says his ancestor brought the first Simon Forrester from Ireland as a servant, cabin boy, to himself; but that he was very bright and handsome and made an immense fortune, and then fell in love with his master's daughter, who was the most beautiful woman of her day. Of this marriage were many handsome children — Mrs. Barstow being one. The only claim to position they had was from connection with the Hawthornes. They were no descendants of Earls. All these children, as well as their father, loved whiskey too well. One died of delirium tremens.

In November of the same year, the family — especially Hawthorne and Julian — were greatly enjoying Gail Hamilton's *Country Living and Country Thinking:*

> You cannot think how much Gail Hamilton's book is liked in the family. Mr. Hawthorne and Julian think she is the only good lady-author in America — and whoever is reading it emits constantly such little jets as "How

good!" "How sensible" "Dear me — how admirable!" I have been intending to tell you this for a long while — but I have been quite ill with an attack of my old English bronchitis, and still remain dumb and feverish.

Wilkie Collins, Victor Hugo, and Charles Reade were read and appraised during the winter of 1862-3:

"No Name" is a clever book, I think, very superior to the "Woman in White," which is an elaborated Inanity, in my opinion. He is so very particular to tell one where in a man's face his nose is — and in such fearful terms — that we tremble from head to foot as if some astounding horror were to follow on that fact — and nothing follows! so that our hair that is standing upright is obliged to lie down again in a flat kind of way, and we feel injured. I shall never forget how terrified I was when a man in the "Woman in White" turned his head over his *left* shoulder! But he did not see anything that I have ever discovered to this day. But in "No Name" there are realities. I have always wanted to ask Mr. Collins why that man did not turn his head over his *right* shoulder, and then perhaps I should not have been so frightened.

Is not "Les Miserables" a wonderful book! and is not the "Cloister and the Hearth" one of the greatest efforts of Art! It is only this winter that I have read this last.

During the same winter, Mrs. Hawthorne read (or re-read) Delia Bacon's *The Philosophy of the Plays of Shakspere Unfolded* (1857), which Hawthorne had heroically sponsored (providing publishing costs and a preface) while in England:

I have been studying this winter Lord Bacon under the showing of Miss Bacon's Shakspere interpretations, which are so wonderful, apart from their aim with regard to the authorship. Her insight and comprehension are marvelous. How all things arrange themselves from such heights of thought.

The following frank comments on writers currently appearing in the *Atlantic* were sent to the Editor's wife in May 1863. The censured works were Rebecca Harding Davis's *Margaret Howth* and Harriet E. Prescott Spofford's *The Amber Gods and Other Stories.* Halicarnassus is a character in Gail Hamilton's *Gala-Days;* "her stilted outburst of patriotic fervor" referred to *A Call to My Country-Women.* The poem "My Ship," which had been published unsigned in the April *Atlantic,* was by Mrs. Fields; her pseudonym "A. West" appears in the Index to Volume XI of the magazine.

Tell Heart's Ease that he must objurgate Miss Harding (I like to call her so) for her use of that abominable unenglish, affected word "pulsing" and "pulses" (as a verb) and "pulsates" in her papers. It is unpardonable. Mr. Hawthorne cannot read her productions now, they are so distasteful to him from her bad style and slimy gloom — alas! that I should say so. I always read what she writes, because of the ability she shows; but I also tire of the mouldiness, east wind and grime which she will mix in with her pictures of life.

I object still more almost to Miss Prescott. She is so sultry, so unrefined in

her way of describing outright what never should be more than delicately hinted at — so inclined to portray and blazon unlawful relations and sinful affections, that I blush to read, and cannot bear to have Una and Julian read. For she has unmistakably a magnificent fancy and a creative power. And I doubt not she will work her way clear of all blemish by and by. But I wish she would spare the Atlantic her crudeness and her bald passion.

Gail Hamilton is all right. So pure, fresh, sensible, penetrative. It is like drinking cool water from a brook that gurgles and rushes. It is like an October sunset with a west wind. Oh peerless Halicarnassus! I was so overjoyed to meet him again. He is a man immortal through his name and his vis inertiae. I did not like her stilted outburst of patriotic fervor at all. It took away my breath without giving me any thing new in its place. To me it was a string of truisms, and we never wish to hear those. Perhaps some persons like to be drummed upon however, in that way.

Is it a secret who wrote "The Ship"? a rather darkly expressed little poem, but with an idea in it of infinite delicacy and beauty. I should fancy the author a young poet, who one day would be eminent, though now involved somewhat in the folds of dim but profound imaginings, like the swaddling clothes of a divine babe, sometime to be a man.

Summer reading in 1863 included Edward Dicey's *Six Months in the Federal States* and Henry Kingsley's *Ravenshoe:*

How agreeably veritable is Mr. Dicey. I have learned a great deal of my country from him. How gay, tragic, comic, incisive is Henry Kingsley. He may be called "fresh fields and pastures new."

The pleasures of reading as well as other family pleasures, however, were increasingly overshadowed during these years by Hawthorne's declining health and the efforts made to restore it. Indeed, all other matters became secondary to a constantly growing anxiety. The following excerpts afford a record, almost clinical in detail and completeness, of the gradual ebbing of his physical strength and the will to live.

The first report of illness occurred in January 1862:

We brought home severe colds, but found on arriving home that the venomous cold had been here as well, and seized on Mr. Hawthorne fiercely. He has not been so ill since Roman days. He is better now, and so are we all.

A restorative journey to Washington was proposed in a letter to Fields in February:

I think you cannot have received a note I sent you several days ago, because in your note yesterday to Mr. Hawthorne you do not refer to it. In it I told you that Mr. Hawthorne had received an urgent invitation from a friend of his resident at Washington, to go there and make him a visit. And Mr. Hawthorne wishes to know whether Mr. Ticknor will go with him in March. I am sure it would be of great benefit to my lord in all ways, physical and in regard of spirits also, to recreate from his steady writing. And I hope Mr. Ticknor will see that it would be also greatly for his own refreshment to break off from his severe routine.

The journey was made by Hawthorne and Ticknor, and on April 11,

Mrs. Hawthorne reported her husband's return in words magically suggestive of domestic happiness:

> My lord has returned as you well know, and we are all in a state of full paean. Rose burst out into an original song last evening just as she was going to bed in the tune of 'John Brown' whose 'soul is marching on' — all in reference to Papa's going and returning from Washington. And I helped and sung too, and as we completed each verse, we both almost expired with laughter at our own fun. Just so crazy with joy are we.

During the following summer, Hawthorne needed the invigoration of the sea. It was arranged, accordingly, that he and Julian should spend several weeks on the Maine coast near West Goldsboro:

> Julian is now entirely well and on Tuesday goes with his Father to the East . . . . I shall be thoroughly refreshed as soon as Mr. Hawthorne is breathing salt air away from these marshes. You cannot think how straight to me come the influences that invigorate and restore him; but we shall understand it when we study causes in the courts above.

In December, Mrs. Hawthorne reported another illness, which she connected with the haunting memory of Una's Roman fever:

> I was quite alarmed when I returned that evening to find Mr. Hawthorne very ill. It was a Roman cold, with fever and utter restlessness, and it has hardly left him yet. I do not feel at all secure about his health. I wish he could have a change, and I intend to ask Mr. Ticknor if he will not go again to Washington with him so as to give a new direction to his thoughts and life currents. I get very uneasy to have him moving only in one groove so long, though he declares he likes it best. To go to Boston is not enough change nor the city interesting enough in its movement to incite him. Alas, the Roman days were melancholy days for him, and he thinks he shall never recover from them. Even when he looks at his Rose of Sharon — so firm and strong now, I think he feels uncertain that she still lives and blooms, so deeply scored into his soul was the expectation of her death. It was his first acquaintance with suffering, and it seemed to rend him asunder.

Later in the winter, however, there was an encouraging improvement: "The fine air makes Mr. Hawthorne better today, so that he is writing." And still later:

> I know I have your fullest sympathy when I tell you that Mr. Hawthorne is better in spirits and so in health, than when I wrote last. Lately that exquisite frolic which is natural to him gleams out again at times — and no music is so sweet to my ear and no sunshine so golden to my eye.

And in February 1863:

> Mr. Hawthorne is decidedly better, and we are a very happy circle. If I could only persuade him to go to Boston and change the scene, I should be thankful. But I cannot, so today I have framed and hung up my beautiful stately Sophocles, right before his eyes — and I should think that would change the scene.

With the return of summer, his condition became less satisfactory:

> Mr. Hawthorne has been presented with some tickets to go to the White Mountains but declares he will not go, because board will be so high there. I do not know what I shall do with him unless I can find Aladdin's Lamp & begin to rub. He needs change immensely.

A visit to Rockport in September did not mend matters, for in October Mrs. Hawthorne expressed grave concern. She also deprecated the attacks on *Our Old Home,* which had doubtless had a depressing effect:

> I do not find Mr. Hawthorne very well — or rather he is in too negative a state to resist damp and the world's jar. I am afraid that Concord is not the best place for him, and that he requires a city-life, with a secure retreat in its midst as well. He takes cold every day (All this is sacred confidence) and has a slight feverishness with it. I should be too happy, if it were not for this, but I would have prayed that the shadow to my light might have been other than this — for this touches the center of life. Yet GOD knows best, and I make no complaint. Mr. Hawthorne is made of too fine porcelain. He is an Estray from
>
> "the regions of Eternal day"
>
> and cannot become acclimated among these rude shocks and airs. It seems to me that more and more delicate melodies are struck out from his mind at every revolution of the earth-ball, so that it gets to be a swan-song almost. Is not it incredible that any spirit can be in such a coarse phase as to speak of the "malice" of this last book? Such a spirit is now incapable of apprehending so fine a charity as his — and takes archness and penetrating insight for a wicked disposition! It is not a bit of matter. I only am grieved for the darkness that does not comprehend the light, but believes it evil. I should not expect a general appreciation of the exquisite dedication. Mrs. Fremont and Gail Hamilton seem to appreciate it entirely — though Gail Hamilton is so ignorant of Gen. Pierce's character and principles that she pronounces him a "foe to patriotism" and so on. But Mrs. Fremont knows, she says, of a deed of his so "good, so entirely unselfish & so gentlemanly, so impossible to a mere politician that she responds to Mr. Hawthorne's good opinion of him" and she "likes best in the book his fast faith in Mr. Pierce." All this is conventionally very much out of place from me. But I am not now in society, but I am writing to a beloved friend whose soul is not shut up in a box that has but one outlook on one side only. I find I can speak to you of my sacredest emotions . . . .

A change of residence — the Fieldses suggested removal to Cambridge — was considered, and then rejected:

> Mr. Hawthorne abjures Cambridge — and seems suddenly to find The Wayside very pleasant — when it is seriously proposed to leave it. But that does not make it more salubrious for him.

The following bulletins, written during the winter of 1863-1864, reveal a serious decline of health and spirits:

> On Tuesday night Mr. Hawthorne was very ill, more ill than ever in his life; and being alone, with no adequate medical assistance possible, you can fancy my alarm. But upon these great emergencies, one has a marvellous power of concentration and efficiency, given as I believe, by GOD to those

who ask His aid — and though I trembled for hours, I was able to use my faculties. And it was truly wonderful to see the effect of the homeopathic medicine. In the course of an hour the symptoms were all alleviated — and though I knew he was threatened with something terrible — a typhus fever or something as bad — all the alarming shows were modified, so that in the morning Mr. Hawthorne was able to go down into the library, where I had a comfortable lounge placed, and all day he lay down and sat up a little, with constantly decreasing suffering. He had been so long anxious, that I feared Typhus, as his head was bad — and I was nothing but a prayer for the averting of such a calamity. If he had not been decidedly better on Wednesday, I should have sent for my German Homeopathic Sage — but I seemed to have the case in my hand, and I must have a Diploma now, because Mr. Hawthorne is well entirely, and only a little weak or rather languid. He has been on the hill even.

But you may suppose how blank was our Thanksgiving dinner — how intrusive looked the turkey, how without charms the whole feast. I tried to be merry for Julian's sake and Una and Rose, but I had not quite got over my stound of fear. Tomorrow he says he shall go into his study and write, for he wishes to be ready with his Chapter for Mr. Fields. I am afraid the coming book will be sad, under the Circumstances — but I hope not. He expressed himself an apprehension of some sort of "bedevilment" (SUB ROSA) but I trust his muse will not be Melpomene this time . . . .

There are sent to Mr. Hawthorne constantly — papers from England, scolding about his Book. One is the London Times — which is very subtly impertinent. I cannot tell how much this carping affects him — but he says "Truth is never a sweet morsel when it is spoken home, especially not to the Englishman."

I do not in the least expect to go to Boston this winter — for Mr. Hawthorne is not well and I do not like to leave him even for a day. He now says he will not see a physician, and he declares that Travel in Europe is the only thing that will do him good, and a thing which he cannot possibly do.

He thought of trying to write when the New Year came in; but I observed that he did not try yesterday. But he has no positive malady now, and is only negative.

Mr. Hawthorne was again indisposed at about the same time — or rather before and during my eclipse. I am most impatient for him to go to Boston at least for a little cheer and change. I hope he will very soon.

Mr. Hawthorne will not say that he will go to Boston at all! and he declares he cannot stay even one night. At this moment he is tolerably well, but he takes cold at the quiver of a bird's wing. He is an absolute negation and so is subject to all influences. He will not see my illustrious old Doctor Vandersende now — and I see nothing to be done and hope all things from Spring.

Ticknor's suggestion of another southward journey together was eagerly approved by Mrs. Hawthorne in a note to Mrs. Fields on March 5, 1864:

Mr. Hawthorne has felt very ill since last Monday morning, though he is a little better now — or I should not have received so dumbly your dear note and fragrant violet, which both refreshed my soul. Mr. Hawthorne is indeed very indisposed and I hope Mr. Ticknor's plan will soon come into act, for I see that it is imperative for Mr. Hawthorne to change the air and scene.

On March 27, she accompanied her husband to 135 Washington Street, where she left him in the care of his kindly publishers. After spending the night at the Fieldses, he set out for New York in company with Ticknor. Mrs. Hawthorne wrote to Mrs. Fields on March 31:

> I am not yet rested enough to reply as I wish. My long most anxious watch and ward — with a necessity for showing cheerfulness withal nearly overmastered my powers. When I left my husband that afternoon at 135 — safe in the little sanctuary and soon to be safer with you — I could scarcely draw one foot after another and could not think what I wanted to do. Mr. Hawthorne would not let me stay all night, because of his fears to leave the children alone. And I wished to stay only to relieve you from too much care of him — for I was not in a mood of mind to give or take pleasure. But when I gave up my charge, I suddenly felt the strain at which I had been forced and if I could have lain down upon the sidewalk I would have gladly done it. When at last I got home, I thought I would close my eyes for a week at least. Perhaps it is as well that I could not indulge myself even for a day. Every thing has been put aside for the one great care and now every thing must be done during the absence — so that all may be quiet and leisure when he comes home . . . .
>
> Good Mr. Ticknor has written me from New York Mr. Hawthorne was very tired the last forty miles — but had then retired with hope for a good night. This was Tuesday night 29th. Mr. Ticknor said he would write again the next day. How kind he is. I bless GOD for him at this serious juncture.

The sudden death of Ticknor in Philadelphia on April 10 was a severe shock to all concerned, and particularly to Hawthorne. Mrs. Hawthorne wrote on April 11:

> Your note came just after my nephew had communicated to me the most afflicting news, which he saw in the morning paper. I cannot say a word before such an event. I have been myself quite indisposed for a week and now have a return of my old cough. I am full of sorrow and anxiety. How glad I am for the last words I spoke to Mr. Ticknor — "best of men" as Mr. Hawthorne called him in his letter of the sixth. In that letter Mr. Hawthorne says that Mr. Ticknor took a severe cold on the night of their arrival in Philadelphia and as he expressed it "had the blues."
>
> I had a letter from Mr. Ticknor dated 7th in which he spoke of the dreadful weather, and said he hardly knew how he got through the day.
>
> I think of his bereaved family and I think of bereaved Mr. Fields and the community and all.
>
> My own anxieties I must not bring forward. Dearest Annie, if I can hold up my head I shall go to Boston when you send me word. I shall have to be prudent for others' sake, and not become ill to be taken care of — since I wish to be well for my husband on his return. I cannot tell whether this sudden shock will set Mr. Hawthorne on his feet — or utterly depress him. It will have some decided effect.

Hawthorne's sadly reduced state upon his return to the Wayside was vividly described a few days later:

> He came back unlooked-for that day — and when I heard a step on the piazza, I was lying on a couch and feeling quite indisposed. But as soon as

I saw his face I was frightened out of all knowledge of myself — so haggard, so white, so deeply scored with pain and fatigue was the face — so much more ill he looked than I ever saw him before. He had walked from the station because he saw no carriage there, and his brow was streaming with a perfect rain — so great had been the effort to walk so far. Oh Annie! — Well — he needed much to get home to me, where he could fling off all care of himself and give a little way to his feelings — pent up and kept back for so long — especially since his watch and ward of most excellent, kind Mr. Ticknor. It relieved him somewhat to break down as he spoke of that scene and of Howard Ticknor. Did he tell you? But he was so weak and weary he could not sit up much — and lay on the couch nearly all the time in a kind of uneasy somnolency not wishing to be read to even — not able to attend or fix his thoughts at all. On Saturday he unfortunately took cold in his neck and after a most restless night was seized early in the morning with a very bad stiff neck which was acutely painful all Sunday — Sunday night, however, a compress of linen wrung in cold water cured him with belladonna. But he slept also most of this morning. He could as easily build London as go to the Shakspere dinner, dearest Annie.

It tires him so much to get entirely through his toilette in the morning that he has to lie down a long time after it. Today he walked out on the grounds, and could not stay ten minutes, because I would not let him sit down in the wind — and he could not bear any longer exercise. He has more than lost all he gained by the journey by the sad event. From being the nursed and cared for — early to bed and late to rise — led, as it were by the ever ready hand of kind Mr. Ticknor — to become the nurse and night-watcher with all the responsibilities, with his mighty power of sympathy and his vast apprehension of suffering in others — his sense of the drear death in a hotel — away from his wife and children — all and each thing — and above all to witness such acute anguish and to see death for the first time in a state so weak as his — the death also of so valued a friend — as Mr. Hawthorne says himself "it told upon him" fearfully. There are lines ploughed on his brow which never were there before.

Dearest Annie, I have been up and alert ever since his return — but one day I was obliged, when he was busy, to run off and lie down for fear I should drop down before his eyes. My head was in such an agony I could not endure it another moment. But I am well now. I have wrestled and won, and now I think I shall not fail again. Your most generous kindness of hospitality I heartily thank you for — but Mr. Hawthorne says he cannot leave home. He wants rest, and he says when the wind is warm he shall feel well. This cold wind ruins him. I wish he were in Cuba or some isle in the gulf stream. But I must say I could not think him able to go any where without I could go with him. He is too weak to take care of himself. I do not like to have him go up and down stairs alone. I have read to him all the afternoon and evening and after he waked in the morning today. I do nothing but sit with him, ready to do or not do — just as he wishes. The wheels of my small ménage are all stopped.

He is my world and all the business of it. He has not smiled since he came home till today — and I made him laugh with Thackeray's humor in reading to him — but a smile looks strange on a face that once shone like a thousand suns with smiles. The light for the time has gone all out of his eyes entirely. An infinite weariness films them quite.

Despite his weakened condition, another journey seemed desirable,

and to meet the exigency Franklin Pierce proposed a plan which Mrs. Hawthorne endorsed heartily:

> I am most anxious to have him leave Concord again, and General Pierce's plan is admirable, now that General Pierce is well himself. I think the serene jog trot in a private carriage into country places, by trout streams and old farm houses — away from care and news, will be very restorative. The boy-associations with the General will refresh him. They will fish and muse and rest and saunter upon horses' feet and be in the air all the time in fine weather. I am quite content, though I wish I could go for a few petits soins. But General Pierce has been a most tender constant nurse for many years and knows how to take care. And his love for Mr. Hawthorne is the strongest passion of his soul, now his wife is departed. They will go to the Isle of Shoals together probably before their return.
>
> Mr. Hawthorne cannot walk ten minutes now without wishing to sit down, as I think I told you — so that he cannot take sufficient air except in a carriage. And his horror of Hotels and Rail cars is immense, and human beings beset him in cities. He is indeed *very* weak.
>
> I hardly know what takes away his strength.

When the day of departure had been set, Mrs. Hawthorne requested Fields to arrange an interview with Dr. Holmes:

> General Pierce wrote yesterday to say he wished to meet Mr. Hawthorne in Boston on Wednesday and go from thence on their way.
>
> Mr. Hawthorne is much weaker, I find, than he has been before at any time — and I shall go down with him, having a great many things to do in Boston, but I am sure he is not fit to be left by himself — for his steps are so uncertain, and his eyes are very uncertain too. Dear Mr. Fields, I am very anxious about him, and I write now to say that he absolutely refuses to see a physician officially, and so I wish to know whether Dr. Holmes could not see him in some ingenious way on Wednesday as a friend — but with his experienced, acute observation to look at him also as a physician, to note how he is and what he judges of him comparatively since he last saw him. It almost deprives me of my wits to see him growing weaker with no aid. He seems quite bilious — and has a restlessness that is infinite.
>
> His look is more distressed and harassed than before — and he has so little rest, that he is getting worn out. I hope immensely in regard of this sauntering journey with General Pierce, who is now well, and who has had years of experience in taking care of the sick — and he truly loves Mr. Hawthorne and feels more interest in him since his wife's death, than in any other living person. I should be afraid to have him go away without me, if I did not trust to the tender watchfulness of General Pierce.
>
> I feel as if I ought not to speak to you of any thing when you are so busy and weary and bereaved. But yet in such a sad emergency as this I am sure your generous kind heart will not refuse me any help you can render. I would not have Mr. Hawthorne take any of the allopathic poisonous drugs for the world. I am sure he could not survive calomel, blue pill and such horrors. I wish Dr. Holmes would feel his pulse. I do not know how to judge of it but it seems to me irregular . . . . It will not do for Dr. Holmes to have a long interview with Mr. Hawthorne because it tires him so fearfully.

In a note to Fields on May 8, Una gave some additional information concerning her father's attitude toward a medical examination:

Mamma is very anxious to have Dr. Holmes see Papa. He has so visibly lost in every way this week, and grows so very weak, that we have longed for a physician's eye to be upon him, but he has refused all along to see a doctor. Today, however, Mamma discovered that it is only to a homeopathic physician he has an objection, so we are very glad, because I suppose learned doctors in these days of whatever belief, do not drug their patients as absurdly as they did in old times, and very likely Papa only needs to be directed in diet and mode of life to recover. So we hope Dr. Holmes will be able to see him.

After the interview with Dr. Holmes, Hawthorne and Pierce set out on their journey together into New Hampshire. The journey was terminated at Plymouth on May 19 by Hawthorne's death. Soon thereafter, Mrs. Hawthorne wrote to Mrs. Fields two letters which are remarkable for their wifely devotion and religious faith. The first has been printed in *Memories of a Hostess*. The second was as follows:

When I see that I deserved nothing and that my Father gave me the richest destiny for so many years of Time — to which Eternity is to be added, I am struck dumb with an ecstasy of gratitude, and let go my mortal hold with an awful submission, and without a murmur. I seem for these three days to stand on the shore of an endless sapphire sea, whose grand soft waves lapse at my feet in fresh plashing cadences, taking opaline tints as they turn in the light and spread on the golden sands. I stand hushed into an ineffable Peace which I cannot measure nor understand. It therefore must be that Peace which "passeth all understanding." My darling has gone over that Sapphire sea, and these grand soft waves are messages from his Eternal Rest. He heard the sound of them long ago — and yearned for the earthly echo of that music, as we well know. I feel that his joy is such as "the heart of man cannot conceive" and shall *I* not then rejoice, who loved him so far beyond myself? If I did not at once share his beatitude, should I be one with him now in essential essence? Ah thanks be to GOD who gives me this proof — beyond all possible doubt — that we are not and never can be divided!

If my faith bear this test, is it not "beyond the utmost scope and vision of calamity?" Need I ever fear again any possible dispensation if I can stand serene when that presence is reft from me which I believed I must instantly die to lose? Where, oh GOD, is that supporting, inspiring, protecting entrancing presence which surrounded me with safety and supreme content?

"It is with you, my child," saith the Lord, "and seemeth only to be gone."

"Yes, my Father, I know I have not lost it, because I still live. I will be glad. Thy will be done."

Annie, from a child I have truly believed that GOD was all good and all wise and felt assured that no event could shake my belief. Today I *know it*.

This is the whole. No more can be asked of GOD. There can be no Death nor Loss for me forevermore. I stand so far within the veil that the Light from GOD'S countenance can never be hidden from me for one moment of the ETERNAL DAY — now nor then.

GOD gave me the Rose of Time — the Blossom of the Ages to call my own for twenty five years of human life.

GOD has satisfied wholly my insatiable heart with a perfect love that transcends my dreams. He has decreed this earthly life a mere Court of "The House not made with hands, Eternal in Heaven!" Oh yes — dear Heavenly

Father! I will be glad that my darling has suddenly escaped from the rude jars and hurts of this outer court — and when I was not aware — that an angel gently drew him within the Palace-door that turned on noiseless golden hinges — drew him in — because he was weary.

GOD gave to his Beloved Sleep. And then an awaking which will require no more restoring slumber.

As the dewdrop holds the day, so my heart holds the presence of the glorified-freed spirit. He was so beautiful here, that he will not need much Change to become a "Shining One!" How easily I shall know him, when my children have done with me, and perhaps the angel will draw me also gently within the Palace door — if I do not faint — but truly live "Thy will be done."

At that festival of Life that we all celebrated last Monday — did not those myriad little white lily-bells ring in for him the Eternal Year of Peace — as they clustered and hung around the majestic temple in which he once lived with GOD! They rang out too that lordly incense that can come only from a Lily — large or small. What lovely ivory sculpture round the edge — I saw it all — even at that breathless moment — when I knew that all that was visible was about to be shut out from me for my future mortal life. I saw all the beauty and the tropical gorgeousness of odor that enriched the air from your peerless wreath — steeped me in Paradise. We were the new Adam and new Eve again and walked in the garden in the cool of the day — and there was not yet Death — only the voice of the Lord. But indeed it seems to me that now again there is no Death. His Life has swallowed it up.

Do not fear for me "dark hours," Annie. I think there is nothing dark for me henceforth. I have to do only with the present — and the present is Light and Rest. Has not the Everlasting

> "morning spread
> Over me her rich surprise?"

I have no more to ask but that I may be able to comfort all who mourn as I am comforted. If I could bear all sorrow I would be glad — because GOD has turned for me the silver lining and for me the darkest cloud has broken into ten thousand singing birds — as I saw in my dream that I told you. So in another dream long ago GOD showed me a gold thread passing through each mesh of a black pall that seemed to shut out the sun. I comprehend all now. Before I did not doubt. Now GOD says in soft Thunders "EVEN SO"!

The attitude revealed in these mystical words was aptly described by Una in a letter to Mrs. Fields as "a triumph of the most vivid faith I ever saw."

RANDALL STEWART

Geoffrey of Monmouth's Chronicle

A VALUABLE first edition recently acquired by the Library is Geoffrey of Monmouth's *Britannie utriusque regum et principum origo et gesta insignia,* better known as his *Historia Regum Britanniae.* Printed in Paris in 1508 by Josse Badius (Badius Ascensius), the small quarto has suffered little change since an early owner made his crabbed annotations on the wide margins. The title-page bears the famous Badius device, a printing-press with the men at work, and an armorial woodcut marks the beginning of the text. The volume consists of one hundred and twenty leaves; the first leaf is blank, and the pagination begins with the text. It is divided into nine books, rather than the twelve of the later editions, each having its large ornate initial while smaller letters indicate the chapters.

The chronicle was edited by Ivo Cavellatus, a master in the college of Cornouailles in Paris. In his introductory letter to Hervey of Conway, he states that he discovered in various libraries and convents in Paris four manuscripts of Geoffrey's history which he proceeded to "correct." Although it is not known what versions Cavellatus used, it is quite evident that his "corrections," if not downright errors, were crude attempts to Latinize the Welsh names. As the four subsequent editions of 1517, 1587, 1844, and 1854 follow the first edition, the mistakes were perpetuated until 1929 when Acton Griscom's scholarly version restored the text to its original form. The information contained in the present article has been derived largely from Mr. Griscom's splendid work.

So little is known of Geoffrey of Monmouth that any sketch of him, however brief, must rest on inference rather than on data. He was born about 1100, probably at Monmouth. His father, a priest, is said to have been chaplain to William, Earl of Gloucester, but this is doubtful since William did not succeed to the earldom until 1148. Geoffrey himself seems to have been connected with William's father, Robert, the first earl, for he dedicated the chronicle to him. A paternal uncle, Uchtryd, Archdeacon of Llandaff, supervised Geoffrey's education. A window in the Benedictine priory of Monmouth is pointed out as his, although it belongs to a later century; probably he spent some time there as a student. When Uchtryd was elected Bishop of Llandaff in 1134, or possibly in 1140, Geoffrey accompanied him there, and for some time taught the sons of Welsh chieftains. Because of his "learning and excellence," he was appointed to the archdeaconry left vacant by Uchtryd's promotion. In 1152 he was elected Bishop of St. Asaph's and consecrated in Lambeth Palace, but he never visited his diocese. He died in 1154 while celebrating Mass in Llandaff.

According to the charters, agreements, and treaties which he signed

as witness between 1129 and 1153, Geoffrey must have spent much of that time at Oxford. He is usually referred to as *magister,* one of the earliest evidences of organized teaching there. Probably he was a canon of St. George's and taught in the college which for a brief time flourished under the patronage of Oseney Abbey. It was at Oxford that he wrote his chronicle.

The work was based, he records, on a *liber vetustissimus* which his friend Walter Celanus, Archdeacon of Oxford, found in Brittany and gave him to translate. Whether the chronicle is a translation of this "very ancient book," or a paraphrase of it, is still an open question. The first draft was completed about 1136. During the next ten years, Geoffrey revised it three times, each revision being widely read, copied, and translated into French and German. Today, nearly two hundred manuscript copies are known to exist, forty-eight dating from the twelfth century. Of the first printed edition, only a bare half dozen have been located.

Before he had finished his chronicle, Alexander, Bishop of Lincoln, asked Geoffrey to translate into Latin a Cymric version of the prophecies of Merlin. At first a separate work dedicated to Bishop Alexander, this translation was incorporated in the chronicle, being the seventh book in most of the manuscripts and the fourth in the printed edition.

From the first, the book was relegated to the ranks of romance, although Geoffrey claimed that it was a true history of Britain from Brutus, the first king, to Athelstan, "the first man of the Saxons to wear a crown.' His fellow-historians criticized him severely. William of Newberry wrote, "As we trust Bede in all things because of his wisdom and his sincerity, so this fabler with his fables shall be straightway spat out by us all." Others questioned his knowledge of Cymric or the purity of his Latin. Their attacks prompted a spirited defense, inserted in the final revision of the book. He had left the Welsh kings, he wrote, to his contemporary, Karador of Lancarvan, and the kings of the Saxons to William of Malmesbury and Henry of Huntington. "But," he added, "I advise them to be silent concerning the kings of the Britons, since they have not seen that book written in the British tongue which Walter brought out of Brittany, which being a true history published in honor of such princes, I have taken the pains to translate here." They had not seen Walter's book, the critics retorted, nor did they know anyone who had. Yet, for all their protests, the early historians did not hesitate to appropriate whole chapters of Geoffrey's work, without altering an adjective: Wace, Layamon, Roger of Wendover, Matthew of Paris, and Bartholomew Cotton all used freely whatever he had said of pre-Saxon England.

As a quarry for poets and romancers, Geoffrey's history needs no comment. Either at first hand or by way of Malory or Holinshed, he furnished Gower, Drayton, Sackville, Shakespeare, Milton, and Tennyson with their best stories. On both sides of the Channel his tales of

Arthur, Merlin, Brutus, Lear, and Parsifal were accepted by the people as authentic history; and the Germans and Italians wove new cycles of adventures about them. London took over the Cornish giant Goemagog and divided him into twins who, as Gog and Magog, became the guardians of civic dignity, participating in all events of local importance. Until the Guild Hall was recently destroyed by a German bomb, their effigies — eighteenth-century copies of the figures which had greeted Henry V after Agincourt and Elizabeth when she entered the City as Queen — held places of high honor above the gallery of the great hall and were carried before the Liveried Companies every Lord-Mayor's Day.

After being characterized for eight hundred years as "*facile princeps* in the art of historical lying," Geoffrey has come in for a re-appraisal as the historian of Roman England. While his chronicle is admittedly full of legends and oral traditions, many of which have small foundation, archaeological research is proving that often he is more accurate than his critics. One example is his account of the British attack on the Roman garrison in London. Geoffrey asserts that all but one legion were killed, and while the British leader was hesitating whether or not to show them mercy, some soldiers from North Wales fell on them and beheaded them to the last man, throwing their heads over the wall into the river. As no one else had mentioned it, the incident was dismissed as one of Geoffrey's tall tales. Not so very long ago a mass of skulls was discovered at the bottom of the Walbrook. Since they bore no mark of injury from weapons and since there were no vestiges of bodies, it would seem that Geoffrey knew whereof he wrote.

Geoffrey's legends are being considered now as having some historical value. Many of them were the common property of his generation, and not only expressed their ideals but measured their achievements. It is impossible to ignore the influence of his stories of Arthur and Brutus on the Celts, whose animosity to their conquerors kept the land in a turmoil. They still expected Arthur to return from Avalon and establish their independence from the hated Normans. Geoffrey had resurrected Arthur from the shades of oblivion and had made him a reality, an expected Messiah. The very year of his death, Henry II came to the throne. The Celts were his most troublesome subjects. At first the king tried to win them over by pretending to hold spiritual communion with Arthur, but it did not work. Then he set the monks of Glastonbury to digging for Arthur's grave in the little cemetery of St. Dunstan's Abbey. Following his directions, they discovered a coffin hollowed out of a giant oak and containing the bones of a very large man, whose long golden hair crumbled into dust at the first touch. The effect on the Celts was all that the king desired. They could no longer doubt that Arthur was dead; could no longer hope for his return. Their dream of independence vanished as Arthur "passed" from politics to romance.

Certainly Geoffrey did not stop with the one source of information he admitted having used — the *liber vetustissimus*. He drew his materials from many quarters. The framework of his narrative suggests Bede and Nennius; his ideas seem the reflection of those found in William of Malmesbury and Henry of Huntington, and his tales are slightly altered versions of legends from many lands. Although he used this *melange* uncritically, he welded it into a unified whole the total effect of which was different from that of any of its parts. Certain of his details could have come nowhere but from his own experience or observation. For example, he mentions siege machines and Greek fire, both introduced by the Crusaders, and in his accounts of Arthur's court he describes the splendors of that of Henry I. In many ways he Normanized the story of Arthur's reign, surrounding it with an atmosphere of romance; but his king was not a mere knight-errant. He was definitely the first historian or chronicler to exalt Arthur above the other British leaders whom Nennius and Gildas had connected with the story of early England; the first to treat of Arthur as a great world hero and not a mere tribal chieftain.

The *Historia* contains the oldest extant allusion to any semblance of organization in the Royal Court. Geoffrey mentions a steward, a butler, and an archbishop who also served as chaplain, thus establishing the literary convention of a feudal household. He refers to the three great courts held at Easter, Whitsunday, and Christmas. No "very ancient book" would have contained these allusions. But Geoffrey's *liber vetustissimus* is still a mystery. Whether he used it as a device to cloak his romance with a semblance of accuracy or to satirize his contemporaries who emphasized beyond all bounds their ancient sources, is something that will probably never be known.

Of course, Geoffrey corrupted history. He wrote to please his readers rather than to edify them. When the facts were lacking, he invented whatever was needed to fill the gaps, and when they were dull, he embroidered them in the gayest of colors. His lively imagination refused to regard any restraint of time or place, and his chronology is delightful in its outrageous inaccuracy. At the same time, he made England's past alive and human, a source of pride as well as an incentive to achievement.

GERTRUDE R. B. RICHARDS

Exhibitions in the Print Department

Rare Etchings of Arthur Briscoe

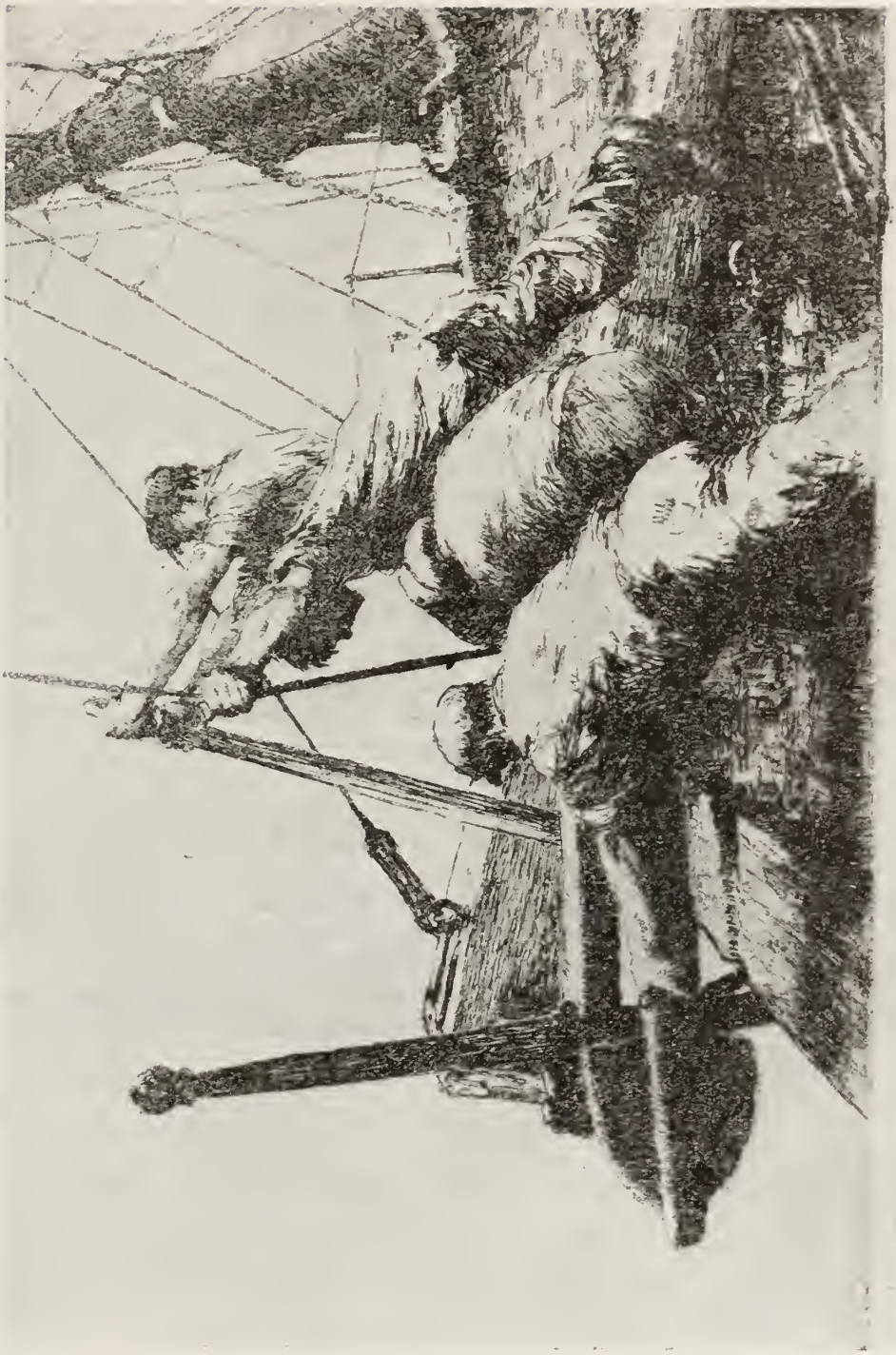
THE October exhibition of Arthur Briscoe's work is not intended to be a choice from his better-known plates, for many of these were displayed in June 1943. Nevertheless, it includes many rare and unique specimens, from the artist's first plate to his latest color prints. An attempt has been made not to repeat what was already shown, but rather to provide a further opportunity for the study of Briscoe's work.

The exhibition, which consists almost entirely of new phases of the artist's graphic expression, has been made possible through the generosity of Mr. Edwart C. Crossett, whose patient and discriminating efforts have made this set one of the finest and most complete in America. The group, together with the well-rounded cabinet already in the Albert H. Wiggin Collection, establishes a monument to Briscoe's work up to the time of his death last year.

Arthur John Trevor Briscoe was born in February 1873 within the sound of the sea at Birkenhead, and had his schooling in the historic old town of Shrewsbury. Although surrounded by the River Severn during these formative years, the call of distant oceans awakened his adventurous spirit, and he soon set forth from Liverpool for a trip around the world. Upon his return to England, his rich experiences culminated in his decision to study art at the Slade School under Professor Fred Brown and later at Julian's Academy in Paris. Although he painted in oils and watercolors in the early years of his training, his favorite mediums were pencil and pen and ink, as if the copper-plate with its concise etched line was already subconsciously making itself felt. Much credit for his success as an etcher must be given to James McBey, who taught him the intricacies of the etching technique. From this period on, his work developed rapidly, possessing artistic accomplishments as well as marine accuracy and atmosphere. Few artists have both qualities to any degree of fullness.

In his later work Briscoe gives the impression that no second thought is necessary. His talent seems to have burned at white heat when his mental powers conceived the subject of a fleeting moment. Then, his energy exhausted, he keeps the observer looking forward to the birth of other experiences of some exciting voyage or incident at sea. His plates have the rare quality of swiftness and steadiness merged in an unusual subject.

Purists among print connoisseurs object to the use of color in an etching, contending that the character of the etched line is not sympathetic to the application of tones, unless employed in conjunction with aquatint as an outline to hold the flat areas. However, Briscoe has given us three examples, the success of which can hardly be contested. "The Tea Clipper" is a simple composition of a becalmed square-rigger with all sails set, but limp for lack of wind. One has the feeling of late afternoon on a quiet sea, with the sun having just disappeared below the horizon. The delicate cool blue tones of sky and water, the warm hues of the setting sun, and the dark hull of the ship and shadowed sails silhouetted against the background give the plate a pleasing



"The Anchor," an Etching by Arthur Briscoe

decorative effect. The finely grained use of aquatint and the usual vigorous technical style supporting it are ably combined in "Washing Down." This is typical of Briscoe's better plates, in which figures dominate the composition. There is no hesitancy in the use of color and etched masses in this subject, although the etching technique is somewhat broader to offset the flat tones, which can be compared to the broad flowing strokes of the brush in the artist's watercolors and oil paintings. This treatment gives the plate great pictorial breadth and freedom. "Mainsail Haul" is a remarkable accomplishment in movement, done with a powerful play of lines. Here again, the tones are well chosen, and the strong light encompasses a scene that could only be recorded by the most hardened mariner. This plate with its predominating warm tones is perhaps the best of the three.

A number of rare impressions next arrest the attention of the visitor. They all show great emotion, proving that Briscoe knew the toil, pleasure, and tragedy of life at sea. Three unique proofs from unpublished plates are "Timber Float," "On the Yard," first plate, and "Command," of which the plates have been destroyed. Why these subjects have never been published is hard to understand, for by the strength of their unusual and simple composition they rank with Briscoe's best work. Among the other rare impessions are "On the Yard," third plate; "The Anchor," a state undescribed in Laver's Catalogue, with pencil notes before the plate was cut down; "The Salmon Fisher," one of two impressions with a pencil study of the subject on the back; the "Donaldson Liner at Sea," "The Fishmarket," and "Mooring Her." In no case were more than three impressions pulled, and all are unpublished.

Although the rest of the prints are from published editions, Mr. Crossett, with his intimate knowledge of the art of etching, has chosen only the best examples, where the printing has interpreted the plate to the fullest. One may single out "The Main Brace," "The Binnacle," "Making Sail," "Up Aloft," and "Make Fast," not that they are apart from the others in workmanship, but because they are perhaps more interesting from the standpoint of the subject matter. But all Briscoe's etchings have a stimulating subject. No other artist has interpreted the sea, with all its varying conditions and tense men laboring to combat them, with an equal output of important production.

These plates possess the qualities that have secured for Briscoe his eminent position among contemporary British engravers. They embody his vast love of the sea, through strength of draughtsmanship and a wealth of creative powers.

ARTHUR W. HEINTZELMAN

The History of the Archdiocese of Boston

THE late Cardinal O'Connell, commemorating the one-hundredth anniversary of the founding of the Diocese of Boston, remarked, "No romance could be more fascinating than Boston's Catholic history, no story more filled with incidents fraught with greatest interest." The publication of this three-volume work, describing the development of the Archdiocese from 1604 to 1943 confirms his judgment. Prepared by Father Robert H. Lord of St. John's Seminary, Brighton, with the assistance of Father John E. Sexton and Father Edward T. Harrington, the work is an important scholarly achievement, representing twelve years of research and writing. The authors have drawn on the archives of the Diocese of Boston and the neighboring sees, the collections of the Catholic University, Washington, D. C., and the University of Notre Dame, and the resources of Boston's periodicals and newspapers.

Although Catholicism was not formally established in New England until 1788, a large part of the work is devoted to the Colonial period when the missionary priests were active among the Indians. Father Sexton, formerly professor of history at St. John's Seminary, describes the conversion of the Abenakis of Maine, the work of Father Rasle at Norridgewok, Maine, and the series of inter-colonial wars when "to the New Englanders of that period, French meant Catholic, and military campaigns took on the character of crusades." The temper of Puritan New England being what it was, freedom of religion was not granted to the Indians until the middle of the eighteenth century, and toleration for Catholics of other races came only with the ratification of the Federal Constitution.

Father Sexton is also the author of the section on the unpromising beginnings of the church in Boston and on the activities of the so-called Abbé de la Poterie, who said the first public Mass in the city on November 2, 1788 at the School Street Church. This former naval chaplain, "who had disgraced his name and character in various countries," soon plunged the infant parish into debt, and as Jeremy Belknap observed, was "but a speckled bird." His successor, Louis de Rousselet, only created regrettable friction between his French and Irish communicants. Father Thayer, the zealous but erratic convert, was not able to heal the schism, and progress began only with the arrival of the saintly Doctor Matignon in 1792. Father Sexton points out that the accomplishments of this French priest have been obscured by the greater fame of his successor, Bishop Cheverus, remarking that "these two great figures of early Catholic Boston should be remembered together; the one as father, the other as disciple." Bishop Cheverus himself he recognizes as a man of unusual learning and charm, and credits him with the accord between the Catholics and Protestants in his time.

In the hands of these two French priests, however, the Diocese acquired a somewhat exotic reputation, and became truly national only with the arrival of Bishop Fenwick in 1824 — "the Southern gentleman, the scholar, the practical man of affairs, and the apostle." Father Lord, who has written the account of this episcopate, analyzes the disturbing political and economic forces which produced the "Old Irish" immigration of the 1830's and the contemporary

Protestant reaction. The mainspring of this Nativism, he finds, "was always religious prejudice," and he considers the burning of the Ursuline Convent at Charlestown "no mere spontaneous explosion of mob violence" but "the result of a conspiracy." In spite of this open resistance, Bishop Fenwick virtually reorganized the feeble Diocese and indicated the lines of its future development.

Under Bishop Fitzpatrick, affectionately known as "Bishop John," the same steady progress was evident in the years between 1846 and 1866. Father Harrington, chaplain and professor at Regis College, Weston, writes of the misery of the Irish potato famine and the great migration that resulted, the problems that confronted the inundated Diocese, and the Protestant opposition that found its outlet in the Know-Nothing Party. He describes, too, the steady construction of parish churches, the arrival of monastic orders, the creation of charitable and educational institutions, and the beginning of the parochial school movement, intensified by the Eliot School case of 1859. In this instance, McLaurin Cook, the submaster, was acquitted of assaulting a pupil who refused to recite the Protestant version of the Commandments, and Catholics concluded that their children would be unmolested only in separate schools. When the taciturn John J. Williams was consecrated in 1866, he devoted himself to carrying out the wishes of his predecessor, namely the completion of the new cathedral of the Holy Cross and the opening of St. John's Seminary. It was in his time, too — on May 2, 1875 — that Boston was raised to the dignity of an Archdiocese.

The final part of the work is inevitably dominated by the figure of William Cardinal O'Connell, and Father Lord has quoted extensively from his sermons and addresses, emphasizing his concern for the spiritual welfare of his flock and the future of the nation. The late Cardinal, he feels, was one of the strongest modern forces for law and order, and in addition was the "ablest organizer and administrator in the history of the Diocese." Under his leadership, the Catholic population grew from 750,00 to 1.092,078, the number of parishes from 194 to 322, and the number of religious orders from 42 to 65. As dean of the American hierarchy, his influence naturally extended beyond the borders of the Diocese, and while Father Lord makes no attempt to evaluate his role as a Prince of the Church, he suggests that it was "a very important and fruitful one."

In their account of the astonishing growth of the Archdiocese, the authors have included significant material on the parishes of the other New England states, once a part of the see. They have provided brief biographical sketches of prominent laymen like Andrew Carney and John Boyle O'Reilly, listed the names of distinguished converts, and outlined the careers of such organs as *The Pilot* and *The Republic*. Aside from its thoughtful interpretation of the forces which have unquestionably "transformed" Massachusetts in the last century, the work will always be of value for its painstaking study of the individual churches, institutions, and foundations, which make up the rich life of the Archdiocese.

ELIZABETH L. ADAMS

An Aftermath of the Boston Fire

THE Library has acquired an eight-page letter by Robert Charles Winthrop, the historian, written eleven days after the Great Fire of November 9, 1872. The conflagration which raged for two days swept through the business district, and destroyed over 700 buildings and other property valued at $75,000,000. Various observers have written their accounts of the catastrophe, but this letter is of interest because it suggests the bewilderment that followed the disaster and the efforts of the inhabitants to return to their usual ways. Writing to Samuel Austin Allibone, the compiler of the well-known biographical dictionary, Winthrop apologized for misreading his letter of the 19th in the confusion which followed the fire. The Philadelphian, the corresponding secretary of the American Sunday School Union, was planning a European trip and evidently asked Winthrop for letters of introduction. Winthrop in his haste thought he was leaving at once instead of in February and rushed off a letter to overtake him in London. When he had discovered his mistake he promised:

"I shall now have time enough to write more than one letter for you, and will do so with pleasure. I have never known Tennyson, much to my regret. The day after your letter reached me, Mr. Froude came out to luncheon, and I had Longfellow and a few others to meet him. I mentioned your wish for a note to Tennyson indirectly, and in a way to secure one, if possible, from Longfellow or others. But, as I told you, in my letter to London, the Great Poet is rather *offish*, and I found that no one was disposed to introduce anybody to him."

Winthrop adds that he had also included in the London letter "my little Speech at our Historical Meeting last week about the Boston Fire." Serving as president of the Massachusetts Historical Society, it had been his privilege to introduce James Anthony Froude, the distinguished English historian, at the regular monthly meeting of the organization. He prefixed his remarks, however, with a reference to the current situation and the encouraging reminder that "our fathers suffered in the same way before us, and how bravely and triumphantly they met such calamities." He now commented to Allibone:

"I tried to be as hopeful and encouraging as possible. But it is an awful calamity, and will involve great losses and much suffering. My old residence in Summer Street, which I had turned into a Store, and which gave me $5,000 a year and taxes, survived the original conflagration, and I came out of town on Sunday Evening (the 10th) grateful for the escape. But an explosion of gas that night rekindled the flames and my building shared the fate of its neighbors! My insurance, or as much of it as I shall recover, will only pay half the cost of reconstruction. I mention this only to give force to my phrase 'treacherous ruins!' I shall not be much incommoded by the loss, though my charities may be a little crippled, as my personal income is not very large. But my wife's income is untouched, and my own griefs are not worthy of a second thought in view of so general and severe a calamity."

In the last paragraph, Winthrop shook off the subject of the fire and indulged in congenial literary gossip, congratulating Allibone on arranging the publication of Sir Henry Holland's *Reminiscences*. He now recalled that the popular physician spent three or four days with him when he was last in America and that he had known him for twenty-five years. "He can introduce you to everybody worth knowing in London. His charming daughter-in-law is a niece of Macaulay. He will be sure to avail himself of your offer, if he is as keen for fame as he used to be." He himself had been reading Peter Cunningham's edition of Horace Walpole's "wonderful letters" and remarked, "He had more than a lady's faculty — the masculine strength and learning with the feminine ease and grace. Yet I think he must have made more or less of a labor of them." E. L. A.

Ten Books

People on Our Side. By Edgar Snow. Random House. 1944. 324 pp.

Mr. Snow, whose many years in the Orient have made him familiar with its ways, was in India, China, and Russia in 1942 and 1943 as a special correspondent for the *Saturday Evening Post,* and his book is a warm-hearted account of the people he met and the forces which are shaping their post-war attitudes. He finds an explanation of India's lethargy in its complicated social structure, the class distinctions maintained by the British, and the anachronistic feudalism of the native states. The country, he felt, was "physically and psychologically unprepared to repel an invasion" and even in 1942 he saw the signs of approaching famine in Bengal. The greater part of the book is devoted to his experiences in Russia. He visited the recaptured villages along the Don and was among the first to view the glorious ruins of Stalingrad. In that victory he sees the triumph of Russian "stability," a characteristic which he believes is developed by the national policy of social and racial equality. During his stay in Moscow, he interviewed the visiting delegates from Outer Mongolia — now a "bourgeois-democratic state" with which Russia has a mutual defense pact. Mr. Snow considers that these Mongolian troops, with the Russian divisions in Siberia, have already immobilized a large Japanese force and that they may play an even larger role in the Pacific War. In so-called Free China he found the Kuomintang dictatorship still supreme, and the Chinese guerrillas blockaded by their own countrymen. He does not repeat the material in his *Red Star Over China,* but he does suggest that with the progress of the naval war in the Pacific, these partisan-held areas will assume new strategic importance. (*E. L. A.*)

Invasion! By Charles C. Wertenbaker. Appleton-Century. [1944.] 168 pp.

D Day, as everyone now knows, came twenty-four hours late, and this eye-witness account of the invasion of France begins with the assembling of the fleet in English ports and the weary week-end of waiting and watching the weather. It describes, too, the gradual unfolding of the plan for the campaign, the personalities and achievements of the generals and staff officers, and the successful carrying out of a year's preliminary work along a 60-mile strip of French coast. The author, war correspondent for *Time* and *Life,* landed in France with General Bradley and accompanied the 9th Division up the Cotentin peninsula and into Cherbourg. He tells of the various sights and sounds and smells of battle, the "spatter of rifles, the batter of machine guns, and the whistle and crunch of mortars," as he experienced along with the soldiers the fear and the discomfort, the cheerless fatigue, and the dirt which are among the worst features of battle. The engagement at Coteville is presented in some detail, with the inevitable delays and hitches, the softening up, the taking of prisoners, the look of the countryside before it is blanketed in smoke, the wounded coming back from the front, and the steady forward push of the Americans. The entry into Cherbourg finishes the campaign and plunges the victors in the weary depression of reaction. (*E. D.*)

The Tempering of Russia. By Ilya Ehrenburg. Knopf. 1944. 356 pp.

This collection of articles written at the Russian front for newspapers, chiefly the Soviet *Red Star,* supplemented by letters, is primarily a journal of the first thirteen months of war on Russian soil through the heroic defense at Sevastapol. It makes no claim to be a cold, judicious report, but vibrates with passionate love of the Russian people and hatred of the invader. The author, being both a native Russian and a Jew who remembers pogroms, has a double motive for indignation. His first-hand accounts of what the people suffered at the hands of the Nazis abound in cruel and horrible incidents. They also represent a rare source of information. The coöperation of the "partisans" and the civilian population with the army

stands out impressively. Collective farmers, village teachers, clerks, and students handle machine-guns and gasoline bottles. Behind the front the factory work goes on with incredible endurance, some engineers spending fifty or even eighty consecutive hours at their tasks. In the defense of Kiev and in the bitter winter campaign that followed the Russians were superior because they were fighting as free men for their homes, and also because they were accustomed to hardships and to the fierce cold. But the author also interprets the behavior and mentality of the enemy, on the basis of numerous captured letters and conversations with prisoners. Accordingly he shows the Nazi soldier as a kind of adventurous tourist out to fatten on the invaded country. Besides these "chicken chasers" and the mercenaries from the occupied countries, there were the cruel, fanatic Hitlerites, and it is their fatalistic cult of death that Mr. Ehrenburg contrasts with the Russian's love of life. (*M. M.*)

When Johnny Comes Marching Home. By Dixon Wecter. Houghton Mifflin. 1944. 558 pp.

Mr. Wecter's book is the first important discussion of the place of the homecoming veteran in society. He has studied the aftermath of the country's three earlier wars in the belief "that the future may learn of the past" — has examined in each case the routine of demobilization, the physical effects of army life, the make-up of post-war crime waves, the difficulty of domestic re-adjustment, and particularly the soldier's success in solving his economic problem. Washington's veterans, disbanded in 1783, made their way home in orderly files and, once Shay's rebellion was past, found their answer in the new lands of the north and west. The defeated Confederate troops could expect little from a bankrupt government, but the Union men soon discovered their united political strength and the opportunities of the new industrialization. In World War I the long delay in demobilization, the mismanagement of the Veteran's Bureau, and the disillusionment of both civilian and servicemen complicated the re-adjustment. Mr. Wecter describes the costly experiments in "rehabilitation," the failure of the Lane Farm Plan, the Red-baiting era, the boisterous activities of the American Legion, and the dispersal of the Bonus Army. In contrast, he offers a "cautious preview" of today's situation when "for the first time in American history, planning for the veteran has preceded, not followed, demobilization," and the country's treatment of its first casualties shows "that we learn by experience." (*E. L. A.*)

The Gravediggers of France. By Pertinax. Doubleday, Doran. 1944. 612 pp.

This is perhaps the most comprehensive and illuminating history of the collapse of France and the years leading up to it, told by a distinguished French journalist now an émigré in this country. The author calls Gamelin, Daladier, Reynaud, Pétain, and Laval the chief gravediggers of France, but his list includes a multitude of other names. Gamelin, an aged leader turned academic, was not equal even to his own planning; he became a prisoner of an obsolete military scheme. Although he staked everything on the belief that the fortifications of the Maginot Line would provide respite while the French and British Empires mobilized their resources, he suddenly rushed into the plains of Flanders to meet there inevitable disaster. Daladier, a weak and inconsistent man, failed to provide the necessary leadership in stamping out treason; and his animosity toward Reynaud and Blum made him a ready victim of all sorts of intrigues. Reynaud was once a talented man, but at the decisive moment he proved to be a mere talker. In entrusting the high command to Weygand he renounced his own authority. He declared that the fight would be carried on with the Fleet and the Empire and let the British believe that the Cabinet would take that step, yet he allowed himself to be overruled. Pétain was inclined toward counter-revolution for many years back. Together with Laval, Flandin, Bonnet, Darlan, and others, he played a double game during the armistice negotiations. In the Vichy constitution he finally achieved his secret hope, the suppression of the Republic. However, the enforcement of the armistice gradually under-

mined his power, and at the end he was nothing more than a prisoner of the Nazis. M. Pertinax writes largely from personal knowledge or, regarding events since his departure from France, on the basis of documents. His book does not claim to be a definitive history, yet it is as much of a "provisional synthesis" as anyone can make now. (*Z. H.*)

The Bureaucrat. By John H. Crider. Lippincott. 1944. 365 pp.

"So long as Washington is looked upon by many segments of the population as able to do for them what they do not want to do for themselves, the government will be given more and more jobs to perform" — this sentence sounds the key-note to Mr. Crider's stimulating discussion. While he gives credit to the administration's achievements, especially in war production, he warns of the future effects of an overgrown bureaucracy. Admitting that the bureaucrat eludes precise definition, he characterizes him as generally "more interested in quantity of governing than in its quality," inclined to snub the public, and smothered in red tape. Civil Service protects the bureaucrat by eliminating the spoils system at the firing end, while sufficient loopholes remain for political influence at the hiring end. The physical aspect of war-time Washington is baffling; the numerous agencies are often splendidly housed, while the hordes of employees are living in terrible congestion. A survey of "Bureaucracy at War" contains pungent comments on the Office of Price Administration — the "prize mushroom"; on the attempt of the Secretary of the Treasury at curbing inflation; on the time and labor consumed by government questionnaires; on the Federal farm programs and the emergence of the Food Administrator; and on the government's regulation of business and its own business ventures. (*M. M.*)

The Gentleman from Massachusetts. By Karl Schriftgiesser. Little, Brown. 1944. 386 pp.

This is a timely biography of Henry Cabot Lodge, in whose political ambitions the author sees the "destruction of Woodrow Wilson's dream for humanity." Mr. Schriftgiesser has not explored the accumulated Lodge papers, which would present a ticklish problem to any biographer, but has confined himself to the available printed sources. The senator from Massachusetts, born in 1850, was, as Henry Adams remarked, "Boston incarnate." The select private schools, the summers at Nahant, the undistinguished years at Harvard did little to widen his outlook, and even his youthful historical writings reflect the Federalist doctrines of his ancestors. The fumbling experiments of the Republican reformers introduced him to practical politics, and in 1879 he first indicated to Judge Wilson, the "King of Nahant," his desire to run for state representative. Without doing full justice to the development of the "Lodge machine," the biographer describes the steady progress of the "scholar in politics" through the State Legislature, the Lower House of Congress, and the United States Senate to which he was elected in 1893. With his dual belief in isolationism and imperialism, Senator Lodge destroyed the Olney-Pauncefote Treaty, voted for the creation of a powerful navy, plotted with Theodore Roosevelt to seize the Philippines, and urged the annexation of Hawaii. From the time of Woodrow Wilson's inauguration, he made every effort to discredit the Democratic president and the principles for which he stood, called his anti-war measures "amblings to disaster," and attacked the Covenant of the League when it was scarcely drafted. In the titanic struggle for its ratification, the "Wily One" stood out for his reservations and amendments, but Mr. Schriftgiesser suggests that basically he was in sympathy with the Irreconcilables and the "ultimate defeat of the Treaty of Peace and the League of Nations was his." (*E. L. A.*)

Anatole France. By Jacob Axelrad. Harper. 1944. 480 pp.

One excellence of this biography is due to the hitherto unavailable material lent the author by Madame Maurois, granddaughter of Madame de Caillavet who made Anatole France the first writer of his day. She forced him, a custodian in the library of the Senate and a contributor of literary articles to *Le Temps,*

to work regularly and to "make literature" without ceasing. Under her grooming he became the presiding genius of her salon, which was the gathering-place of the most important writers and poets of the early days of the Third Republic. We see the birth of *Sylvestre Bonnard, Le Livre de Mon Ami, Thaïs, La Reine Pédauque, Le Lys Rouge,* and other of France's major works. Unhappily married, he found love and companionship in Madame de Caillavet, whose death in 1909 left him, as his note-books show, lonely and bereaved till the end of his life. Mr. Axelrad writes with knowledge not only of France himself, but of the complex and fascinating personages of the entire epoch. His portrayals are penetrating, whether it be of Jaurès and his fiery socialism; Zola and his vast energy; Clemenceau and his dynamic determination to defend Dreyfus; Rodin, lamenting the modernization of Paris; Josephine, dictator of the great writer's domestic destinies; or the faithless Brousson who opened the peep-holes to all his frailties. Mr. Axelrad regards the master with both admiration and pity, understanding just how the young Parnassian, who read Virgil in a ditch while the Germans were shelling Paris, could become the sceptic and the sensualist and still retain his intellectual sincerity. It was an age of great transitions. France was the last of his generation of giants who shaped the new world. (*G. R. B. R.*)

Speaking of Jane Austen. By Sheila Kaye-Smith and G. B. Stern. Harper. 1944. 268 pp.

Sheila Kaye-Smith and G. B. Stern discuss, alternately, Jane Austen's people, their motives, and their way of life. Both are definitely "Janeites," writing almost entirely from selfish motives, — "not to delight their readers, but to delight themselves." "There is very little difference of opinon among Jane-lovers," Miss Kaye-Smith thinks, "as to the relative merits of the six novels . . . but if a list were to be drawn up, either *Pride and Prejudice* or *Sense and Sensibility* would be at the bottom and either *Emma* or *Persuasion* at the top." Miss Stern contributes a lively chapter on Jane Austen's convictions regarding the education of women; and Miss Kaye-Smith, regretting that so little is told of the way women dressed and what they ate, undertakes to construct from chance allusions both wardrobes and menus. That Jane Austen chooses to ignore the active warfare and the drastic post-war changes through which she lived is no defect to these devotees. They hold that she is not evading realities: she is merely emphasizing another aspect of the England that she knew. One definite measure of her genius is, in fact, her unique gift of detachment, serenity, and consciousness of normality. The authors discuss the plot, structure, style, and characterization of the various novels. They may contribute little that is new, yet they deepen the reader's appreciation of Jane Austen's genius. (*G. R. B. R.*)

The Green Continent. Selected and edited by Germán Arciniegas. Knopf. [1944.] 533 pp.

Chapters from books by thirty-odd Latin-American writers, together with independent essays, have gone into the making of this anthology. Most of the writers are contemporary — men and women like the Mexican Alfonso Reyes and Martín Luis Guzmán, the Chilean Gabriela Mistral and Juan Marín, the Brazilian Erico Verissimo and Heitor Lyra, and others of the twenty republics. Yet, appropriately enough, as the first specimen of Latin-American literature there is a long descriptive passage from *Facundo* by Domingo F. Sarmiento, the great Argentinean statesman and educator, published nearly a hundred years ago. Sarmiento, an apostle of democracy, was a modern whose spiritual influence, now suppressd in his own country, is still a living force in Latin America. The essays and excerpts are comprehensive in scope; some deal with the amazing variety of landscape and races, others with the histories and leading personalities, and still others with the cities, villages, and local color of the countries. "This book aims to be," Señor Arciniegas writes, "not only a literary anthology, but an informative work as well" — and indeed the volume opens up new vistas into the life of Latin America with which most of us are sadly unfamiliar. (*Z. H.*)

Library Notes

A Contemporary Survey of French Louisiana

AN odd bit of Americana, recently acquired, is a large broadside in German, which purports to give a "Geographic Description of the Province of Louisiana in Canada from the River St. Lawrence to the Mouth of the Mississippi; besides a brief Report about the now flourishing Sale of Shares." This *Geographische Beschreibung* bears no imprint of place or date. Winsor's *Narrative and Critical History of America* records a book similarly entitled *Historische und geographische Beschreibung des . . . herrlichen Landes Louisiana,* published at Leipzig in 1720. Since the broadside ends with a reference to this work as having recently appeared at Leipzig, one may hazard the guess that it was written by the author of the book.

The descriptions in the broadsides are based mainly on the relations of Louis Hennepin and the account of Baron de la Hontan. After enumerating the American islands in French possession, it first describes the geographical features of Canada, with its natural resources, chief cities, and religious establishments, then it surveys the Province of Louisiana. A long paragraph is given to Fort Checagou (Chicago) or Crevecouer, with the explanation that the latter name was added when the laborers on the fortifications lost their courage because, provisions being low, they were obliged to eat bear's meat.

The greater part of the text follows the rivers, from the St. Lawrence down, through the Great Lakes, to the mouth of the Mississippi. It names and describes the various Indian tribes on the shores, with particular attention paid to the buffalo hunts and the customs of the Calumet. Only the last paragraph describes the financial transactions of the "West-Indian Company of which Mr. Law is director," which "is united with the East-India Company and has received imposing Royal privileges."

Undoubtedly this enthusiastic account of the audacious financial scheme known as the "Mississippi System" was written in the early months of 1720, when the affairs of the company were indeed flourishing. John Law, a Scotch gambler and adventurer in Paris, devised a system of paper-money credit which won the confidence of the Regent, the Duke of Orleans. In 1716 he was granted the establishment of his Banque Générale, which two years later became the Banque Royale. He founded a company which received the sole privilege of trade in Louisiana — the Company of the West, which not only absorbed the French East India Company, but the China and Africa companies as well. A characteristic of the Company mentioned in the German broadside was the assignment of land to share-holders. On January 5, 1720 Law, whose credit scheme was now complete, was appointed Controller-General, and the speculative orgy known as the "Mississippi Bubble" was in full swing. Any tendency to convert paper into specie was checked by government decree, but rising inflation soon necessitated the gradual devaluation of the shares. With the inevitable crash, the victims turned against Law; his house in Paris was attacked, and he was forced to flee from France on December 14, 1720. He found refuge first in England, then in Italy, and died in obscurity in Venice in 1729. M. M.

Devises Heroïques

THIS recent addition to the Library's collection of de Tournes imprints — a second edition of the *Devises Heroïques* by M. Calude Paradin, Lyons, 1557 — is an attractive small octavo bound in old calf. It contains woodcuts of one hundred eighty-two emblems, each with a brief descriptive paragraph. Among the more interesting are the crowned salamander of François I; the triple crescent of Henri II; the "pillars of Hercules" used by the Emperor Charles V; Queen Margaret of Angoulême's daisy; the crossed laurel branches surmounted by a rose, copied from the tomb of Petrarch's Laura; and the sword, crown, and fleur de lys of Jeanne d'Arc.

The title-page bears the "encadrement à l'Autriche," one of de Tournes's most charming frames. It was designed by Bernard Salomon, "Petit Bernard," and was also used in the edition of Ovid's *Metamorphoses* which appeared the same year. In the lower panel a bridled ostrich, led by a gnome, is followed by an elephant bearing a platform on which a jester is seated. The other panels have a procession of miniature grotesqueries, exquisite in detail and instinct with vitality. On the last page is the printer's device, the "Lac d'Amour" — interlaced bands with the anagram "son art en Dieu," used frequently between 1554 and 1558, but seldom thereafter.

Established in 1542 by the scholarly Jean de Tournes, the printing-house remained in the hands of his descendants for two hundred forty years, functioning in Cologne or in Geneva when the Reformation tenets held by the proprietors kept them out of Lyons. In addition to the *Devises Heroïques,* the Library has also *L'Art Poètique* of Jaques Peletier, 1555, and *Figures du Nouveau Testament,* 1559, illustrated by Salomon, published by the elder de Tournes in the italics which distinguish his books. **G. R. B. R.**

A Seventeenth-Century Master and his "Grammar Schoole"

AN interesting addition to the Library's collection of early English school books is a copy of John Brinsley's *Ludus Literarius or The Grammar Schoole.* The book was first published in 1612 and again in 1627; the Library copy is the one listed of the fourth issue of the second edition.

Brinsley, a Cambridge M.A., was for many years the head of a grammar school at Ashby de la Zouch. About 1620 he was "enforced from teaching" by the Bishop's officers because of his leanings toward Puritanism; he retired to London, where he lectured and where he died.

The *Ludus Literarius* is enjoyable reading, despite the three centuries of change since it first appeared. Brinsley not only presents in detail the methods of grammar school teaching, but he takes us with him into the class-room and shows how such methods work. If his insistence on memorizing rules, translations, and letter-writing seem archaic, his aims are as pertinent today as they were in Stuart England. He was out to train scholars; however, his scholar was no dry-as-dust pedant, but a man of affairs able to interpret the enduring qualities of the past to his own generation. As for the teacher, he must never forget that he was first of all the servant of the community and that, having inherited the wisdom of the past, he must accept the responsibility of examining its precepts. It was not enough to teach boys Latin and Greek; he must instill in them a delight in learning. The teacher was not to stop with research; he must create; he must adventure into new fields and must take his boys with him. The teacher who sought in the past security from the present was not worthy of his calling.

The book is written in the form of a dialogue between two scholars, Spoudeus and Philoponus, meeting for the first time since they left the university, some twenty years before. Both were teachers, but the contrast between the two is amusing. Spoudeus, fussy and pedantic, is tired of his work and of himself; he wants to be persuaded into optimism. Cares and troubles, he says, have aged him before his time. Philoponus, equally hard-working, has kept his joy in teaching, and that makes him willing to accept its burdens and to examine each new method that suggests improvement. In their discussions, the author sets forth one of the most comprehensive theories of the scope of education that has appeared up to this time. **G. R. B. R.**

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books In Bates Hall

Bodmer, Frederick. The loom of language. Norton. [1944.] 692 pp. Gen Ref.050.1A

Congressional directory. Washington. 1944. 917 pp.
Gen. Ref. 533.1=C.272.20A 2d Sess. 1944

Massachusetts, General Court. Journal of the House of Representatives. 1943. Boston. 1943. 1711 pp. Gen. Ref. 972.11=6410.a.5

— Journal of the senate. 1943. Boston. 1943. 1317 pp. Gen. Ref. 972.10=6411.50 1943

National Probation Association, Inc. Yearbook: Delinquency and the community in wartime. New York, The Association. [1943.] 307 pp. Gen. Ref.501.11

Sargent, Porter E., *publisher.* Handbook of American private schools. 1944. Boston. [1944.] 1024 pp.
Gen. Ref. Centre Desk=3598.414 1943

Social service directory, Chicago. 1944. Council of Social Agencies of Chicago. [1944.] 240 pp. Gen. Ref. 500.13

Standard catalog for high school libraries. Supplement, March 1944. Wilson. 1944. 28 pp. Gen. Ref. 784.40

Standard catalog for public libraries; 1941–1943 cumulated supplement to the 1940 edition. Wilson. 1943. Gen. Ref. 784.40

U. S. Immigration and naturalization service. The gateway to citizenship . . . edited by Edwina Austin Avery. Washington. 1943. Gen. Ref.JK1758.A54

Biography

Canoutas, Seraphim G. Christopher Columbus, a Greek nobleman. New York, St. Marks Printing Corp. [1943.] E111.C195

Franklin institute, *Philadelphia.* Meet Mr. Franklin. Philadelphia, Franklin Inst. 1943. E302.6.F8F845
A series of talks, sponsored by the Franklin Institute, in which thirteen authoritative writers present as many phases of Benjamin Franklin's life and achievement.

Hoeltje, Hubert H. Sheltering tree, a story of the friendship of Ralph Waldo Emerson and Amos Bronson Alcott. Duke Univ. 1943. PS1633.A6H6

Peck, Mary Gray. Carrie Chapman Catt; a biography. Wilson. 1944. HQ1413.C3P4

Woodrow Wilson Foundation. Woodrow Wilson: addresses by Field Marshal Jan Christiaan Smuts, Raymond Swing [and] Ray Stannard Baker . . . December 28, 1943. New York, Woodrow Wilson Foundation. [1944.] E767.W89

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American wool and cotton reporter. Official statistics of textile corporations. 1944. [Boston, American wool and cotton Reporter. 1944.] 303 pp. **TS1312.A51

Becker, Carl L. How new will the better world be? A discussion of post-war reconstruction. Knopf. 1944. 246 pp. NBS

Best's insurance reports (casualty and surety) upon American and foreign stock companies, American mutual companies, reciprocal organizations [etc.] 1944/45. Best. 1944. 746 pp. **HG8523.B56 v.1

— Best's insurance reports (fire and marine edition) upon American stock companies, reciprocal or inter-insurance associations [etc.] 1944/45. 1034 pp. **HG8523.B56 v.2

Bienstock, Gregory, *and others.* Management in Russian industry and agriculture. Oxford Univ. 1944. 198 pp NBS
Studies of the Institute of World Affairs, no. 1.

Brooks, Benjamin T. Peace, plenty and petroleum. Lancaster, Pa., The Jaques Cattell Press. [1944.] 197 pp. NBS
Science for War and Peace series.

Campbell, Dorcas. Careers for women in banking and finance. Dutton. [1944.] 260 pp. NBS

Carus, Clayton D., and Charles L. McNichols. Japan: its resources and industries. Harper. [1944.] 252 pp. Case 2

Caverly, Don P. A primer of electronics. McGraw-Hill. 1943. 235 pp. Case 2

Chevalier, Stuart. War's end and after; an informal discussion of the problems of a postwar world. Macmillan. 1943. 337 pp. NBS

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The Bulletin of the Boston Public Library

NOVEMBER, 1944

The Early Anti-Slavery Propaganda

By JANET WILSON

IN its great collection of Anti-Slavery correspondence the Boston Public Library possesses what is undoubtedly the largest and most important mass of material for a study of that movement. The collection includes over 150 volumes of letters and other manuscripts. Its core is the group of letters written by and to William Lloyd Garrison, filling fifty volumes, and given to the Library by the family, through Francis J. Garrison, in 1894 and 1898. Still earlier, the Library received thirty volumes of the Weston papers, comprising mainly the correspondence of Maria Weston Chapman; sixteen volumes of the papers of Amos A. Phelps; thirteen volumes of the papers of Samuel May; and many others of a miscellaneous nature. In the collection are also three manuscript notebooks containing the records of the American Anti-Slavery Society — the only records known to have survived — which were given to the Library by Wendell Phillips, the last president of the society, in July 1882. These notebooks are the subject of the present study.

One of them, covering 163 large quarto pages, includes "The Reports of the First to Sixth Meetings of the American Anti-Slavery Society, 1833-1839." The minutes were amplified and published in pamphlet form each year, shortly after adjournment, as Annual Reports. More revealing of the inner workings of the society is a second notebook, a ledger of 280 folio pages, devoted to the minutes of the executive committee from 1837 to 1841 — an almost day-to-day record of the administration of the society in its most active years. This unpublished manuscript is indispensable for a close study of the technique of anti-slavery propaganda. The three years beginning in 1837 were the society's heyday; if the executive committee kept minutes of its proceedings before that date, which is doubtful, their existence is not known. After the schism in May 1840, the new management entered its minutes haphazardly for about a year. The third notebook, a quarto of 160 pages, was kept by the committee on agencies, and is complete for the entire period. These notes

are a highly useful source for statistics on the appointment of agents, traveling and local, the fields of activity to which they were assigned, and their salaries and expense accounts, and also for indications of the committee's various changes of policy.

Some of the most enlightening personal papers that deal with the business of the various anti-slavery societies are in the Garrison, Weston, Phelps, and other sections of the Library's Anti-Slavery Collection. Unfortunately, the examination of this enormous amount of material was beyond the scope of this paper. However, the writer has availed herself of the Library's collection of printed material — of the reports of state and local societies, of the important files of the now rare abolitionist newspapers, notably the *Emancipator,* the *Boston Abolitionist,* the *American Anti-Slavery Reporter,* and the *Quarterly Anti-Slavery Magazine.*

The Founding of the American Anti-Slavery Society

THE decade of the 1830's saw the start of a militant crusade against Negro slavery in the United States. An anti-slavery feeling had long existed among a few scattered groups of devoted individuals, but in these ten years it gained the momentum that was ultimately to make slavery the nation's most pressing issue.

The surge of anti-slavery sentiment in the early years of this decade was one of the signs of the times, the product of a striving for social betterment in which widely influential groups in both Europe and America were wholeheartedly engaged. However, no such clamor as that which arose could have been summoned up without the enlistment in the cause of hundreds of ordinary citizens. It was the carrying of conviction and enthusiasm to the towns and countryside all over the Northern states that at this time put the first real power behind the anti-slavery movement.

The establishment of this broad popular base was largely the work of one organization, the American Anti-Slavery Society. Founded late in 1833 by a convention of delegates from several newly-created local associations, the American Society quickly spread its influence through the Northern states from Maine to Michigan. The movement became a highly complicated enterprise, administered by a central committee and a hierarchy of subsidiary societies, dominated in every case by a few men of wealth or talent. With singular devotion and disinterestedness, these men directed pressure on public opinion for years, sending out wagonloads of broadsides, circulars, tracts and newspapers, as well as scores of missionaries, to gather converts who were in turn encouraged to repeat the few but effective techniques in narrowing circles of activity. Nationwide economic depression and internal quarrels eventually leveled the struc-

ture, never firmly mortared, in 1840; but it had already served its purpose and was indeed beginning to outlive its usefulness. It was enough that the anti-slavery conviction had been spread wide; the next few years were to provide other channels for its expression.

The American Anti-Slavery Society was created from the same pattern along which most of the reform programs of the day were cut, particularly the temperance movement, in which many abolition leaders had worked. It inherited something, too, from the anti-slavery societies of the previous generation, several of which were still active, although the custom of the annual convention had been abandoned a few years earlier. Much of the program of these older societies was taken up and refurbished by the new organization. The nucleus for the abolition network of the 'thirties, however, was not the quiescent old slow-reform societies of the preceding years, but several new organizations that appeared in the larger cities of the eastern seaboard in 1832 and 1833 to proclaim the explosive doctrine of immediate emancipation.

The first of these new societies took form on a January night of 1832 in Boston, in the schoolroom of the African Baptist Church in the Negro section of the city, as the New England Anti-Slavery Society. It was destined to become the most conspicuous abolitionist association in the country, chiefly by virtue of the genius for controversy of its master spirit, William Lloyd Garrison. Nevertheless, the New England Society maintained only a precarious existence during its first two years and drew little attention, despite the extensive circulation of its printed Constitution and Address, and a three months' speaking tour by Garrison in the summer of 1832.

The New York City Anti-Slavery Society attracted somewhat more notice when it was first organized in October 1833. The initial meeting, at the Chatham Street Chapel, aroused such hostility that the session was broken up by an angry mob, the founders leaving precipitately by the back door as the rioters entered at the front. But the small group of wealthy merchants who provided the initiative and financial support for the society were not to be deterred by such an outburst. For them, the New York City organization was only a step in an ambitious program that looked to the nationwide acceptance of the principles of immediate emancipation.

Other local societies established in these early years of the decade and dedicated to the same provocative doctrines offered a basis of support for such a program. In Ohio five local groups and a county organization were already functioning, with the crusading spirit especially strong in the Western Reserve. Philadelphia and Providence also had active abolitionist bodies. Therefore, when the New York City Anti-Slavery Society issued a call for a convention to form a national anti-slavery organization, there was a ready response. The New England So-

ciety and the groups in Philadelphia and Providence joined in sending the invitation, and the Philadelphians suggested their city as a meeting-place.[1]

On December 4, 1833, the convention assembled in a little hall on 5th Street below Walnut. It was open to all sympathizers professing the principles of immediatism, and some sixty interested persons attended, including delegates from local societies from Maine to Ohio. For three days the members met and listened to speeches, expositions of anti-slavery doctrine, eulogies of abolitionist leaders past and present, and exhortations to prodigious effort in the cause. The real business of the convention, however, was accomplished at night, in the lodgings of William Lloyd Garrison at the house of the Philadelphia Negro dentist James McCrummell. Here the editor of *The Liberator* and a committee of lesser notables drew up a constitution for the American Anti-Slavery Society.[2]

The constitution admitted to membership any person not a slaveholder, who would consent to its principles and contribute to its funds. It set up an elaborate administrative organization, with a president, a group of vice-presidents, secretaries for foreign and domestic correspondence, a recording secretary, and a treasurer. These officers, together with ten or more other members of the society, were to constitute a Board of Managers, which in turn was to elect the Executive Committee of twelve men, the real governing body of the organization. In the opening session of the Philadelphia convention this basic charter was duly adopted, and with it the American Anti-Slavery Society began its career.

The Annual Conventions in New York City

IN keeping with the pattern of other reform organizations, the delegates had put into the constitution a provision for an annual meeting in New York in May, at the time when most of the national reform societies held their anniversary conventions.

This gathering was always the year's major event, the end of twelve months of endeavor, the beginning of a new effort and a new fiscal year. It attracted the great and the near-great in the movement, who came to speak at the big public session and discuss matters of policy with the members of the executive committee resident in New York, and a host of local personages sent by their community societies. It was an opportunity to pass on the conduct of the executive committee and recommend new lines of action, to publicize the achievements of the cause as a whole and the society in particular, to rejoice over past progress and pledge new and larger contributions of time and money for the future. After four busy days the delegate from the Perry, New York, or the Peacham, Vermont, anti-slavery society started back home to his constituents,

having seen the fabulously wealthy and fanatically devoted patron of the movement, Arthur Tappan, if only from a distance as he presided at the public meeting, listened to a vehement address on the sin of slavery by William Lloyd Garrison, and another scarcely less interesting, on the horrors of a slave's life by James A. Thome, a planter's son from Kentucky, and had a talk with Elizur Wright, Jr., the society's energetic and decisive corresponding secretary, on the ways and means of carrying on the good work at home.

The anniversary was usually held in one of the larger city churches or the Chatham Street Chapel, an old theater recently renovated, which with its four galleries could easily accommodate the crowds which packed the public meeting. This session, the most impressive occasion of the week, began at ten o'clock in the morning, with prayers and a Scripture lesson by several prominent abolitionist ministers, and perhaps a selection of hymns by a choir of Negro singers. The corresponding secretary then read excerpts from the annual report, describing the society's activities. The sitting would adjourn about two o'clock in the afternoon. For the rest of the week the delegates attended business meetings morning, afternoon, and evening, delivering and listening to the endless resolutions and accompanying speeches by means of which the society discussed policy; receiving the treasurer's report, and electing officers for the coming year. The presidential election was only a formality, that office being tacitly reserved for Arthur Tappan, but the roster of vice-presidents, a purely honorary post for which the delegates chose one man from each of the Northern states, and the personnel of the Board of Managers changed frequently. About half the Board's members were state-society leaders, reelected yearly; the remainder were men important in the local societies, who seldom held office more than one term.

As the society grew and its activities multiplied, the business meetings became increasingly formalized. In the interest of efficiency, the major decisions came to be dispatched in a small session held the day preceding the opening of the anniversary, before most of the delegates had arrived; and in the meetings of the following week the greater part of the work was handled in committee, with many questions merely submitted to formal voting on the floor.

The convention's proceedings, with the lists of delegates and officers, the treasurer's report, and the report of the corresponding secretary, were published in paper covers immediately after the anniversary and mailed free of charge to the members who had been present, any auxiliary society who requested it, and all contributors of ten dollars or more to the society's funds during the year past.[3]

Until the next May, the work of the American Anti-Slavery Society would be directed from the office at 130 Nassau Street, a suite of rooms for which the treasurer paid $1,265 rent a year. It was plainly furnished

with several stoves, bookcases to display the society's publications, and a large table, around which most of the staff worked crowded together in a hubbub of noise and confusion. A chance visitor might find Joshua Leavitt composing an editorial for the society's organ, the *Emancipator;* Ransom G. Williams, the publishing agent, handing out circulars to small boys for distribution in the city, or supervising one Mr. Foster, the permanent clerk in the office, and his assistants hired for a rush week to fold and address papers; Theodore Weld revising an inexperienced author's anti-slavery tract, "while the Committee on publications are in session and chattering and speechifying at both my elbows and on the opposite side . . ." It was "buzz — hum, hum, buzz, buzz, all the time," from eight o'clock in the morning until six at night.[4]

There was a constant series of new problems to be met and odd jobs to be undertaken, "today the drawing up of a petition to Congress, then to the state legislature, then to an annual conference, next constitution of a society, then an article for a newspaper in reply to some sophistry that may work injury if not answered, . . ."[5] or an unpaid bill for board and lodging of one of the delegates at the last anniversary, referred by an irate landlady.

The ordinary business of the society was carried on by committees in semi-monthly meetings: the agency committee, and the committees on finance, publications, anti-slavery libraries, bills, free people of color, and the District of Columbia, each member of the executive board serving on two or three and the corresponding secretary *ex officio* on all. Only the agency, finance, and publications committees met at all regularly.

The Tappans, Wright, Weld, Whittier, and Other Leaders

THE group of highly individual personalities that made up the office staff worked together amicably enough in spite of the crowded quarters and long hours. Lewis Tappan came in to attend to the accounts for whatever hours he could spare from his job as credit manager of the firm of Arthur Tappan and Company, discharging in addition his duties at the American Missionary Association. The only businessman on the staff, he was an invaluable aid in keeping its practical affairs functioning smoothly, in spite of his tendency to make over-hasty decisions and somewhat harsh judgments on personalities.[6]

Probably the hardest-working member of the busy staff was the corresponding secretary, Elizur Wright, Jr. A former mathematics professor at Western Reserve College, he was a bespectacled young man of about thirty with a rather severe manner and, in John G. Whittier's opinion, "an intellect keen as a Damascus blade."[7] Wright was occasion-

OUR COUNTRYMEN IN CHAINS!

BY JOHN G. WHITTIER.

"The despotism which our fathers could not bear in their native country is expiring, and the sword of justice in her reformed hands has applied its exterminating edge to slavery. Shall the United States—the Free United States, which could not bear the bonds of a king, cradle the bondage which a king is abolishing? Shall a Republic be less free than a Monarchy? Shall we, in the vigor and buoyancy of our manhood, be less energetic in righteousness, than a kingdom in its age?" —*Dr. Follen's Address.*

"Genius of America! Spirit of our free institutions—where art thou? How art thou fallen, oh Lucifer! son of the morning—how art thou fallen from Heaven! Hell from beneath is moved for thee, to meet thee at thy coming!—The kings of the earth cry out to thee, Aha! Aha! art thou become like unto us?"—*Speech of Rev. S. J. May.*

Our fellow countrymen in chains!
Slaves—in a land of light and law!—
Slaves—crouching on the very plains
Where [illegible] Freedom's war!

To us—whose fathers scorned to bear
The paltry menace of a chain;
To us whose boast is loud and long
Of holy liberty and light—
Say, shall these writhing slaves of Wrong
Plead vainly for their plundered Right!

What!—shall we send, with lavish breath,
Our sympathies across the wave,
Where manhood on the field of death
Strikes for his freedom, or a grave?—
Shall prayers go up—and hymns be sung
For Greece, the Moslem fetter spurning—
And millions hail with pen and tongue
Our light on all her altars burning?

Shall Belgium feel, and gallant France,
By Vendome's pile and Schoenbrun's wall,
Go—let us ask of Constantine
To loose his grasp on Poland's throat—
And beg the lord of Mahmoud's line
To spare the struggling Suliote
Will not the scorching answer come
From turbaned Turk, and fiery Russ—
"Go, loose your fettered slaves at home,
Then turn and ask the like of us!"

Just God! and shall we calmly rest,
The christian's scorn—the heathen's mirth—
Content to live the lingering jest
And by-word of a mocking earth!
Shall our own glorious land retain
That curse which Europe scorns to bear?
Shall our own brethren drag the chain
Which not even Russia's menials wear?

Up, then, in Freedom's manly part,
From grey-beard old to fiery youth

Whittier's Broadside "Our Countrymen in Chains"

ally short-tempered, but no one underestimated his services; he was indispensable. He put out the annual report, edited most of the society's periodical publications, had charge of the mailing lists, supervised the work of agents in the field, and wrote all the business letters for the society, often at the rate of thirty a day.

By 1837 the volume of business had grown beyond even Wright's capacity to handle it, and to relieve him and in addition satisfy a growing need for able men well-acquainted with the organization in New York to act as liaison officers between the central board and the auxiliary societies, two more secretaries were appointed: James G. Birney, the Southerner then editing the *Philanthropist,* the Ohio state society's journal at Cincinnati, and Henry B. Stanton, fresh from a brilliant three years' career as agent in New England. Birney took over the supervision of general agents and Stanton the management of political agitation and the financial agents, leaving the editing of the periodicals to Wright.[8] However, such was the demand for Stanton and Birney as speakers at society meetings that after a year, during which unanswered letters were piling up in disorder, the executive committee passed a resolution which Wright described in a marginal note in the minute book as "Secretaries must attend to their duties." It declared that one of the secretaries must stay in the office six hours a day to answer letters and execute decisions passed in committee meetings.[9]

After Theodore Weld's retirement as a public speaker at the end of 1836, there was no more able agent in the anti-slavery ranks than Henry B. Stanton. He was particularly successful in political agitation, managing the petition campaign of 1837 nearly single-handed, and appearing before special investigating committees of no less than ten state legislatures.[10] With his handsome presence, fine voice, and ready wit Stanton was also the best financial agent the society ever had. It was his stupendous efforts in 1838, 1839, and 1840 — years in which he made three extended tours in Massachusetts and two in Pennsylvania besides expeditions to Maine and Ohio, and numerous short trips — that alone enabled the national organization to survive as long as it did.

James G. Birney was an equally winning personality, a man of great tact and absolute integrity. His Southern origin was a powerful piece of anti-slavery propaganda in itself; while the connection of a man of his distinguished family background with the movement gained the adherence of a number of hesitating conservatives in both church and professional circles.[11] In his two years as secretary he usually made two or three trips every month to New England to speak at meetings, smoothing out relations between the local societies and the American Society. Birney was the society's chief champion of political action and was in the end to leave the organized anti-slavery movement to devote his whole time to politics.

Theodore Weld, a heavy-set man with rugged features and a mass of black hair, joined the staff about the same time as Stanton and Birney. It was he who had originally won over to the anti-slavery cause many of its ablest leaders, including all three of his fellow-secretaries. In 1835 and 1836 he had conducted a whirlwind campaign in Ohio and New York, packed with amazing exploits of wholesale conversions, only to ruin his great voice in training the society's most famous group of agents. He now turned his equally astonishing talents as writer and propagandist to use, editing the society's books and tracts and, after Wright's departure, taking charge of all publications. An eccentric in dress, manner, and diet, addicted to most of the health fads of the day, and a thoroughgoing democrat who lived uncompromisingly by his theories, Weld felt miserable in the city.[12]

In crises when an extra secretary was needed the executive board usually turned to John G. Whittier. Whittier spent the summer of 1837 in New York, finding the life pleasant and the work not too difficult.[13] He had limitations as a secretary. He was an erratic worker with no head for business, and spoke poorly — but in some aspects of the work, as Stanton wrote, he served admirably, "for he possesses an excellant [*sic*] knowledge of the whole subject of Slavery, is well acquainted with men, — with the present attitude of the public mind — has a good judgement — is apt at drafting papers (bating a little for poetry in Style) . . ."[14]

When Elizur Wright resigned as corresponding secretary at the end of January 1839, to become editor for the new Massachusetts Abolition Society, he was leaving an organization nearly wrecked by financial troubles and internal dissension. The executive committee tried unsuccessfully to secure someone to fill his place; in the end Lewis Tappan, Joshua Leavitt, and Seth W. Benedict, the society's treasurer, volunteered to meet an hour a day and look after the correspondence, now shrunk far below the volume that had demanded three secretaries a year or two before.

In an effort to cut down expenses, a move was made in 1839 to find a new office with lower rent. When lease-renewing time came the next year, the landlord of the 130 Nassau Street rooms offered to reduce the rent to $1,000, but even such a sum was by then beyond the society's resources. After a schism put an end to the old organization at the annual meeting in May 1840, the committee abandoned the office, and the books, records, and furniture were stored.[15]

Magazines, Books, Pamphlets, Prints — and their Distribution

IN their unremitting efforts to instill in the mind of the North a conviction of the outrage of slavery, the men in the New York office of

the American Society concentrated their time, energy, and all the money they could beg on maintaining a band of lecturing agents in the field and on printing and circulating anti-slavery literature. The writing they commissioned attacked the subject from every side, "books, pamphlets, tracts, etc," as James G. Birney described them, "containing expositions of our principles — accounts of our progress — refutations of objections — and disquisitions on points, scriptural, constitutional, political, legal, economical, as they chance to arise and become important.[16]

The society, having no press of its own, entered contracts with various New York City printers. The arrangements were not always satisfactory, and the executive committee at one time considered awarding all its business to a single company, or buying a press of its own; but the state of the finances would never allow such an investment.[17] A full half of the society's income went yearly into printing contracts and paper costs, the amount rising steadily with the expansion of resources. After 1835 the *Emancipator* circulated about 3,800 copies a week, costing the society $5,000 a year or more. Subscriptions, at two dollars a year, went from half to two-thirds of the way towards paying its expenses.

Human Rights, a folio-style paper of four pages published the first week of each month to purvey "*facts* and *arguments* on the subject of slavery and its remedy, written in a plain and familiar style,"[18] was the most successful periodical. Very popular at first, it was still circulating 190,000 copies a year in 1838, when it rapidly began to decline. Subscriptions could be counted on to pay for two-thirds of its annual cost of about $1,300. In the second week of each month the *Anti-Slavery Record* appeared, "a small magazine with cuts."[19] Designed to serve a particular purpose in the organization, it was never intended to be self-supporting. the *Slave's Friend,* a children's magazine, came out the last week of the month, "replete with facts relating to slavery, and with accounts of the hairbreadth escapes of slaves from their masters and pursuers that rarely fail to impart the most thrilling interest to its little readers."[20] The entire edition of every number was given away. The demand for it, however, slumped proportionately with the society's finances, and it was abandoned in 1838. There was a considerable demand for bound volumes of the *Slave's Friend* and the *Anti-Slavery Record,* especially the latter, which state societies liked to present to prominent citizens and educational institutions.

Of a very different tone was the more literary *Quarterly Anti-Slavery Magazine,* which Elizur Wright began in 1835, hoping that it would "tell with overwhelming force upon our Seminaries, and upon our reading and thinking men."[21] In the second year of its existence the committee printed 9,000 copies, but the subscriptions at a dollar a year paid far less than a third of its expenses, and the next year witnessed its demise.

When the circulation of the periodicals began to shrink, the office

staff in New York transferred much of its effort to getting out books, tracts, and pamphlets. In 1840 they issued over 250,000 tracts and pamphlets, in comparison to the 47,000 circulated two years before. Some of them had been bought for re-sale, but the majority were new works. Wright and Weld speedily found that they had at last established a going concern, for even in the last year of the original society when all other activities were crippled by its poverty, the books and tracts brought a profit of nearly $2,000.

The society, however, did not rely on the printed word alone. Some 40,000 copies of "pictorial representations of slavery and of emancipation . . . prepared by artists" were struck off the presses every year in the optimistic days of the society's solvency, costing about $350. *Chefs d'oeuvre* like the "Slave-market in the District of Columbia, with Members of congress attending it," "a Lynch court in the slave-states" and "the plundering of the post-office in Charleston, S. C., and the conflagration of part of its contents" could be had for six cents apiece, or four cents in quantity. A steel engraving of "kneeling slaves," by the Negro artist Patrick Reason, of which the society owned the plates, enjoyed a great vogue.

The primary object of the society in issuing its publications was to spread the anti-slavery feeling; to break even, or even to remain solvent, was a secondary consideration. From the beginning they planned to print a large variety of material for free distribution. In order to circulate the *Emancipator, Human Rights,* and the *Slave's Friend,* and later the tracts and pamphlets where they would accomplish the most good, the corresponding secretary asked his abolition friends to send him names of "*inquiring, candid, reading* men who are not abolitionists" for a mailing list.[22] The executive committee also formally appealed to the auxiliary societies for names of prospective converts, and urged their members to undertake the free circulation of different publications.

The secretaries in the office could also send papers and tracts to individuals on their own authority, whenever they deemed it advisable. Frequently the committee would offer a particular publication to a special group to which it seemed likely to appeal — advertising, for instance, that Weld's famous "Bible argument" would be presented free of charge to every minister or theological student who cared to apply for it; or deciding to distribute fifty copies of Judge William Jay's *View of the Action of the Federal Government in Behalf of Slavery* among members of Congress; or sending the *Emancipator* to members of state legislatures during their sessions. Sometimes the society would put up money for an edition of an abolitionist Congressman's speech, which could then be distributed under his frank at the committee's direction.[23]

At the beginning the society cherished the hope that Southerners would give its principles a hearing and be thereby brought to a realiza-

tion of the fearful sin of slaveholding. To this end, they addressed quantities of anti-slavery literature free-of-charge to persons known in the South. This activity ceased abruptly after the famous "violation of the mails" in 1835, when citizens of Charleston, S. C. seized and burned a sack of publications from the New York office, including copies of the *Emancipator,* and the Postmaster General, and President Jackson implicitly, approved their act. No Southern postmaster would thereafter receive material of this sort.[24]

As the demand increased for books and pamphlets, more expensive to publish than the newspapers and meager magazines, and at the same time the financial stringency grew more acute, the committee took more energetic steps to sell its publications. The publishing agent employed a staff of workers to sell books and subscriptions, paying them twenty or thirty dollars a month. Sales were on a strictly cash basis, except to anti-slavery lecturers, who could obtain papers and tracts at cost on credit for re-sale. A set of the volumes in print, together with current numbers and bound volumes of serials, stood on exhibition in the office, where friends in the city often stopped to pick up the latest tract. To meet the demand outside the metropolitan area, depositories were established in the commercial centers of the North.

The most effective system of distribution, however, was worked out by Weld and Whittier early in 1838. They made three selections of tracts — for towns, villages, and school-districts — and had them boxed to sell for twenty, ten, and five dollars respectively. The local societies bought these readily, the traveling agents regarding a library left behind in newly abolitionized territory as the best guarantee against backsliding converts.[25]

The "Emancipator" and the Troubles It Caused

THE executive committee's most ambitious publishing enterprise, as well as most irksome problem, was the *Emancipator,* the official newspaper. A "large imperial sheet," sometimes illustrated, it carried anti-slavery society news, letters from agents, bulletins from England about the parliamentary debates on slavery and the progress of emancipation in the West Indies, and reports of action on anti-slavery petitions in Congress. It featured a regular column on "Slavery in the Church," and a column of anti-slavery poetry, reprinted advertisements of slave sales, particularly in Washington, and would sometimes publish want ads for Negro labor, or brief society notices of Negro weddings in the city.

The *Emancipator* led a precarious existence from the beginning. Its first editor, William Goodell, was one of the peripatetic enthusiasts

associated with the reform movement, a businessman-minister who specialized in editing and was in 1833 just transferring his talents from the temperance to the anti-slavery cause. Goodell was a capable worker but no one to set minds aflame — "a precious and safe man," as Elizur Wright, perplexed over the rather heavy-handed editing of the paper, wrote to Weld, "— altogether the thing for an editor, except in the matter of his interminable 'House that Jack built' style. We want a man whose sinews are of brass and his blood of electricity . . ."[26]

After two years, Goodell answered a summons from the New York State Society to edit their organ, the *Friend of Man,* and the executive committee called upon the Reverend Amos A. Phelps, one of their most successful agents, to take his place, rationalizing his loss with the thought that "Bro. P. is not after all a Demosthenes — he is logical, mathematical, convincing, but not passionate, moving, electrifying. His talents of all kinds, we think, will have full play here, and we *must* have him *now.*"[27] It was only a year, however, before his wife's growing invalidism necessitated Phelps's presence at home; whereupon the committee secured the services of Joshua Leavitt, who had just been forced by the panic of 1837 to sell the New York *Evangelist,* a journal which he had established six years earlier. Leavitt, a hard-headed Yankee, had gone whole-souled into the reform movement after practicing law and a try at the ministry. He was a tireless and apparently effortless worker with a passion for politics, whose "clear, calm, philosophic, candid and solemn manner"[28] more than once cleared the air of clashing personalities in the New York office. For his labor as editor and for the tedious and time-consuming duty of keeping the society's records, the minutes of committee meetings, etc., he received $1,800 a year, a salary larger than any of his fellow-workers', which he collected punctually.

Joshua Leavitt's appointment occasioned a new effort to prop up the *Emancipator,* which had "thus far *rested,* rather than leaned upon the society."[29] Special agents were sent to the large cities of the North to solicit subscriptions; and the lecturers invited their hearers to order the paper and make contributions for its "gratuitous circulation." Leavitt made up a list of five hundred individuals and sent them *The Emancipator* regularly for three months, hoping to interest them. However, as long as the committee used it so extensively for free circulation, the paper could never be self-supporting, and the burden grew heavier as the society's finances buckled. To increase publishing difficulties, members of the staff became divided about Leavitt's editorial policy. Finding him determined to press direct political action on abolitionists, and recognizing that no money would be forthcoming to continue the *Emancipator,* the committee in April 1840 transferred the paper and its intractable editor to the New York City Society, which undertook to supply it to the subscribers for the remainder of the year.

Theodore Weld's Two Best-Sellers

THE tracts written or edited by Theodore Weld proved of more lasting profit to the anti-slavery cause than any other publications of the American Society. They became the only way of reaching the public by the end of 1837, as after the panic and the state societies' decision to direct their own activities, the committee found the field of lecturing virtually closed. The new editor, who received a salary of $1,000 (which he speedily reduced to $600), was immediately swamped with work. "I have never done half so much for Abolition," he found to his surprise, "as since I have stopped speaking. We want this moment a dozen of our best men and women, investigating, collating, compiling, gathering facts, writing. I could cut out enough work of that sort in half an hour to keep a dozen busy all winter."[30]

A noticeable improvement in the quality of anti-slavery literature was soon evident. Weld realized that no amount of haranguing would serve so well for abolitionism as the truth about slavery, and his insistence on absolute accuracy became almost a mania. "Look sharp!" he cautioned Angelina Grimké about her writing. "Pass it under the blaze of a high focus, for it will be searched for flaws with *eagle eyes,* and a very little one will be seized and trumpeted as a sample of the whole argument."[31] At any cost he wanted to avoid another fiasco like Whittier's much advertised *Narrative of James Williams, an American Slave,* whose story Southern editors had triumphantly proved spurious.[32]

Weld put through the press two tracts that were probably more widely read than any others: James A. Thome and Joseph A. Kimball's *Emancipation in the West Indies* and his own *American Slavery As It Is.* American abolitionists regarded the British West Indies after the Emancipation Act in 1833 as a proving ground, oblivious as they were to the differences in the two slavery problems. They were confident that the experiment would demonstrate to Northerners and Southerners alike that abolition could be made a practical reality. Invalid or merely run-down abolitionists eager for a winter in the tropical climate were constantly proffering their services to the New York office as West Indian correspondents for the *Emancipator* for the price of a round-trip ticket to the Caribbean. The idea commended itself to the executive committee in every aspect except the financial; they were delighted, therefore, when Arthur Tappan offered to pay the expenses of Thome and Kimball to the islands in 1836 to prepare a definitive study of conditions after three years' trial of emancipation.

James A. Thome, a satellite of Weld's and a Lane Seminary and Oberlin student, enjoyed a considerable reputation in the movement as one of the prized examples of a Southerner turned abolitionist and also because of his work as an agent for the American Society in Ohio. Kim-

ball was editor of the New Hampshire Anti-Slavery Society's organ the *Herald of Freedom*. Both men were ill, Thome suffering from a general breakdown after a strenuous lecturing season, and Kimball with tuberculosis so far advanced that he was unable to travel beyond Jamaica. On their return, after much prodding by Weld and in the face of a succession of difficulties, they finally produced a book eleven hundred pages in length, dealing in three chapters with Antigua, Barbadoes, and Jamaica. Kimball died before the manuscript was completed. To Weld went the unenviable job of condensing the work. "Interminable drudgery I assure you!" he wrote to the Grimkés. As he made his way into the volume, he found that Thome, in addition to the sin of prolixity, had committed the outrage of inaccuracy, and the whole office staff was called in to help in the revision. Weld exclaimed "Dear J.A.T.'s book has outwitted us all,"[33] and sent off a letter to the culprit, explaining the trouble with his customary gentleness. "By the way, my dear brother, you were exceedingly careless . . . in some little things, which if they had been printed as they were left in the manuscript would have kicked the dish over. I mean mainly in *statistics,* the very things of all others where faultless accuracy was indispensable."[34]

The executive committee let the contract for *Emancipation in the West Indies* to Isaac Knapp of Boston, ordering a first edition of 2,500 copies. Such was the demand for the book that Weld drove Thome through an extensive revision and three months later ordered an edition of 100,000 copies, to appear in May at the time of the reform societies' anniversary meetings in New York. The volume, which sold for twelve cents a copy when purchased in quantity, required little promotion to rise to the best-seller class. Only a relatively small number of complimentary copies were distributed, and for the rest the book paid its own way, going through repeated editions and revisions bringing the success story of emancipation up to date.

Theodore Weld wrote his masterpiece, *American Slavery As It Is: Testimony of a Thousand Witnesses,* to dispose once and for all of the favorite argument of slavery-apologists that the Negroes had nothing to complain of in their lot. "The old falsehood, that the slave is *kindly treated,*" he declared, "shallow and stupid as it is, has lullabied to sleep four-fifths of the free north and west; but with God's blessing this sleep shall not be unto death."[35] To collect material to prove his thesis, Weld prepared a form letter which he sent to key men in the anti-slavery movement, asking for names and addresses of persons who in the course of residence or travel in the South might have witnessed cruelties inflicted upon slaves. "Both for the sake of the truth itself, and for securing the full credence of a gainsaying generation,"[36] Weld insisted that his informants be men of good standing, church members, holding positions of trust in their communities. Enough material poured in to fill two

hundred double-columned pages in small print, with sections devoted to personal observations, to privations and punishments endured by slaves in the South, and to "Objections Considered." In order to avoid repetition of the *James Williams* fiasco, Weld's manuscript was subjected to a rigid examination by each member of the executive committee and by Judge William Jay, that most dispassionate of abolitionists.

The book had all the striking power of the half-truths of an *Uncle Tom's Cabin,* with the added force of full documentation. Thousands of people all over the North glued their eyes in horrified fascination to Weld's pages, compelled even under protest to believe the mountain of evidence testifying that the slaves were

> . . . overworked, underfed, have insufficient sleep, live in miserable huts, generally without floors, and with a single apartment in which both sexes are herded promiscuously: that their clothing serves neither the purposes of comfort nor common decency; that barbarous cruelties are inflicted upon them, such as terrible lacerations with the whip and paddle, fastening upon them iron collars, yokes, chains, horns and bells, branding them with hot irons, knocking out their teeth, maiming and killing them.[37]

Slavery As It Is was printed in a format similar to *Emancipation in the West Indies. The Emancipator* advertised that auxiliary societies who wished to distribute the tract to ministers, physicians, lawyers, or magistrates in their areas might obtain copies at cost, and Judge Jay put up $100 to furnish one to every lawyer in New York City. The committee sent the book to one hundred "intelligent and wealthy men," asking each to read it, say what he thought of it, and make a donation for extending its publication.[38] But these familiar circulation measures proved quite needless, as *Slavery As It Is,* under a gathering momentum of its own, passed from hand to hand through ever-widening circles of readers.

(*To be continued.*)

Notes

1. Elizur Wright, Jr., to Theodore Dwight Weld, October 29, 1833, *Letters of Theodore Dwight Weld, Angelina Grimké Weld and Sarah Grimké,* Gilbert H. Barnes and Dwight, L. Dumond, eds. (New York, 1934), I, 101–105.

2. Wendell Phillips Garrison and Francis Jackson Garrison, *William Lloyd Garrison* (New York, 1885–1889), I, 399–400.

3. American Anti-Slavery Society, Minutes of the Executive Committee, May 23, 1838.

4. *Ibid.,* February 15, 1838; Weld to James A. Thome, April 5, 1838, *Weld-Grimké Letters,* II, 620; *Id.* to Angelina Grimké, August 26, 1837, *ibid.,* I. 436.

5. *Id.* to *id.* and Sarah Grimké, May 22, 1837, *ibid.,* I, 390–391.

6. Elizur Wright to Weld, February 20, 1834, *ibid.,* I, 129; Weld to Lewis Tappan, November 17, 1835, *ibid.,* I. 244.

7. John G. Whittier, "The Anti-Slavery Convention of 1833," *Old South Leaflets*, IV, no. 81 (Boston, 1899), 5.

8. American Anti-Slavery Society, *Fourth Annual Report* (New York, 1837) and *Sixth Annual Report* (New York, 1839), inside back covers.

9. Executive Committee Minutes, June 21, July 19, 1838.

10. Henry B. Stanton, *Random Recollections* (Johnstown, N. Y., 1885), 27.

11. Stanton to Birney, August 7, 1837, *Letters of James Gillespie Birney 1831–1857*, Dwight L. Dumond, ed. (New York, 1938), I, 404–412.

12. Weld to Sarah and Angelina Grimké, September 1, 1837, *Weld-Grimké Letters*, I, 444; *Id.* to Angelina Grimké, February 18, 1838, *ibid.*, II, 559; *Id.* to *id.* and Sarah Grimké, December 15, 1837, *ibid.*, I, 496.

13. John G. Whittier to Mary Caldwell, August, 1837, *Whittier Correspondence*, John Albree, ed. (Salem, 1911), 52.

14. Weld to Birney, May 23, 1837, *Birney Letters*, I, 382–383; Stanton to Birney, August 7, 1837, *ibid.*, I, 408.

15. Executive Committee Minutes, February 6, April 24, 1840; *Seventh Annual Report* (New York, 1840), 48.

16. *Correspondence between the Hon. F. H. Elmore . . . and James G. Birney* (New York, 1838), 17.

17. Executive Committee Minutes, January 18, June 8, 1838.

18. *Second Annual Report* (New York, 1835), inside front cover.

19. *Ibid.*

20. *Elmore-Birney Correspondence*, 19.

21. Wright to Weld, September 16, 1835, *Weld-Grimké Letters*, I, 226.

22. *Id.* to *id.*, June 10, 1835, *ibid.*, I, 225.

23. Executive Committee Minutes, March 15, April 27, 1838.

24. *Third Annual Report* (New York, 1836), 42–46.

25. William L. Chaplin to Weld, December 14, 1837, *Weld-Grimké Letters*, I, 489.

26. March 3, 1836, *ibid.*, I, 270.

27. Wright to Weld, March 24, 1836, *ibid.*, I, 280.

28. Weld to Lewis Tappan, October 10, 1836, *ibid.*, I, 343.

29. Wright to Weld, January 9, 1835, *ibid.*, I, 195.

30. Weld to Sarah and Angelina Grimké, November 21, 1837, *ibid.*, I, 479–480. In addition to preparing, commissioning, and editing full-length tracts, Weld also found time to compose daily and weekly articles for general, foreign-language (Pennsylvania German), and Negro newspapers, which would print them free of charge or for a small fee.

31. December 28, 1837, *ibid.*, I, 505.

32. See the Executive Committee Minutes, January 4, February 15, August 16, October 18, 1838, for the history of this episode.

33. Weld to Sarah and Angelina Grimké, January 27, 1838, *Weld-Grimké Letters*, II, 526.

34. April 5, 1838, *ibid.*, II, 621.

35. Weld to Gerrit Smith, November 28, 1838, *ibid.*, II, 717.

36. *Ibid.*

37. *Ibid.*

38. Executive Committee Minutes, June 20, July 18, August 15, 1839.

Exhibitions in the Print Department

Etchings by John W. Winkler

IN the movement toward a revival in the graphic arts which took place after the first World War, one of the outstanding names among the artists experimenting in etching was that of John W. Winkler. He is one of the most interesting personalities of twentieth-century engraving in America, and, although his production has been sparse these past few years, his best work should be watched. Artists and connoisseurs feel that any new publication from his hand will prove the great advancement predicted by his early and middle periods. The selection of prints chosen for the November exhibit may bear out this statement.

John W. Winkler was born July 30, 1890 in Austria, and came to the United States in his late 'teens. Through study and reading he was attracted to our great West, which promised exciting adventure. From the moment he set foot on American soil and until he arrived on the Latin Coast of California, his life was filled with a series of amazing experiences. It was his desire to see at first hand the rich lands that had stirred his imagination, until these sumptuous allurements finally brought him to San Francisco and his beginnings in art. Quite by accident, while walking up the slope of Nob Hill, his attention was arrested by the inscription over a doorway, "California Institute of Art." The thought of a creative life which he cherished as a boy suddenly awakened, and he felt that here was an opportunity to realize the fulfillment of his dreams. Five years at the school and in the studio of Professor Frank Van Sloun prepared the foundation for his etching career, and by the time he took up his needle his artistic personality was well developed. It was in 1915 that such little gems as "Leisure," "The Chow Seller," and "Pals" first made their appearance in international print exhibitions in the East and the Middle West. These early examples proclaimed him an etcher of considerable talent. His vibrant and individual line held out great hopes for the future.

Winkler's early plates were not widely varied, as the Chinese Quarter of San Francisco furnished many of his striking subjects. If we follow him through the eighty-odd prints executed up to 1923, we find the steady development of his singing line emphasized by clear printing and reliance upon an amazing and brilliant technique. Whether it be the "Delicatessen Maker," "Ginger Shop," "Pipe Cleaner," "Ming Tong," or "Noon Rest," with their curious Chinese figures depicted in slow oriental activity, we find the same well-organized composition and acute, suggestive flowing line. Awnings draped about picturesque booths with their exotic merchandise, and oriental balconies support the correctly placed figures in these remarkable impressions. It is well to note that Winkler never had to learn the art of printing, for the vitality and sensitiveness of his etched line contained all the necessary nuances of color. So masterfully were the lines drawn and spaced upon the copper that little was left to be interpreted by printing. Other plates of great value and different in subject done during this period are: "Clay Street Hill," large and small "Mission Street Wharf," "Sacramento Street," "Fisherman's Home on Telegraph Hill," "Awn-

ings and Balconies," "View from Telegraph Hill," "Back Yards, Telegraph Hill," and his famous and much-prized "North End of Telegraph Hill."

Unlike most etchers, Winkler deviates from the orthodox method in drawing, biting, and printing his plates. Only on the rarest occasion does he make a preliminary drawing, and his impatient temperament seldom allows time for tracing. With plate in hand he always stands before his subject, and it is fascinating to watch his composition grow as the subject develops with long, flowing strokes through the wax. His very sharp needle gives a gradation of line by the varying pressure put to bear upon it in the manner of dry-point. When the nitric acid is applied, the deeper portions are attacked first, giving the plate variation and quality from the outset. No artist works with greater nervous tension when drawing his plate, and no one treats his copper with more brutality in developing it through the various states. Yet we know of no one whose work has a finer feeling of freedom and clarity of expression.

While Winkler's reputation rests primarily upon the San Francisco prints, the few plates that have been published as a result of his French and English sojourns contain a development of style and touch not indicated in his earlier work. The tendency to overcrowd detail has now given way to greater simplicity, and we sense the meaning of every stroke of the needle with even clearer vision. From 1923 date sixteen important French prints, among which are such outstanding works as "Le Petit Brocanteur," "La Marchande de Legumes," "Marchande d'Habits," "La Marchande Endormie," and " Le Grand Brocanteur." A later plate in the same series is perhaps the *chef d'ouevre* of them all, "La Maison de Saintes, Rouen." The most difficult subject is sensitively and brilliantly drawn; the intricate ornament is so skilfully handled that nothing is lost from the solidity and atmosphere of the ancient half-timbered house. This plate, many experts believe, is a lasting accomplishment.

Only a few of the eagerly awaited English plates have appeared. A friend of the artist has recently written that Winkler has been etching steadily; that he saw some French proofs which are superior to any of the old ones; that several of the Thames Series are "beauties"; and that the artist's lines are still exquisite and alive — "better than ever."

An adequate estimate of Winkler's etched work is outside the scope of these few paragraphs. Suffice it to say that, fascinating as are the Winkler prints in this exhibition, it is the promise of what may issue from his hand in the future that makes its most impressive appeal. Yet no one can study the work in this large representative collection without understanding why it has been accorded such an enthusiastic admiration.

ARTHUR W. HEINTZELMAN

The Sporting Novels of Robert Smith Surtees

IF posterity cares little for the novels of Surtees, Surtees, for his part, wrote them with no thought of posterity. His genial satires on his generation and his class were for his own amusement. So indifferent was he to any recognition they might bring that only one of his books bears his name on the title-page. That one, *The Horseman's Manual,* 1831, was a semi-legal treatise on horsecoping. His novels were all published anonymously.

Robert Smith Surtees was born in 1803 at Hamsterley Hall, near Newcastle-on-Tyne. He was articled to a solicitor, and about 1825 established himself in Lincoln's Inn. While waiting for clients, he amused himself by scribbling sketches for the old *Sporting Magazine.* The rewards of the solicitor being meager, he tried to buy a partnership in that journal, but, unable to arrange terms with the proprietor, in 1831 he and Rudolph Ackermann started the *New Sporting Magazine.* Surtees edited this until 1836, when he stood, unsuccessfully, for Parliament. Two years later his father's death left him master of Hamsterley Hall. From then on until his death in 1864 he divided his time between hunting, promoting agrarian reforms, and writing.

His first attempts at fiction, a collection of sketches published serially in the *New Sporting Magazine,* appeared in book form in 1838, with twelve black and white engravings by Hablot K. Browne, better known as "Phiz," and again in 1843, with colored plates by Alken. The early nineteenth century was the heyday of the colored print, and the popularity of the sporting-book, fact or fiction, depended as much on the illustrator as on the author. Surtees's volume, *Jorrocks's Jaunts and Jollities,* was well received, but its interest is incidental rather than literary. The popularity of Jorrock's adventures afield and afloat prompted the publishers Chapman and Hall to undertake a similar book in a different field. They invited an obscure journalist to write the text for Robert Seymour's illustrations — and *Pickwick Papers* was the result! Another result was Surtees's sporting novels, the first of which, *Handley Cross,* was published in three volumes in 1843. "Phiz" had promised to furnish plates for it, but at the last minute he refused. The book appeared without illustrations and was a flat failure.

The Library has recently acquired a copy of this first edition, as well as of the second, 1854, together with *Mr. Sponge's Sporting Tour,* which make its set of early editions almost complete. Included are *Hawbuck Grange,* 1847; *Ask Mamma,* 1858; *Plain or Ringlets?,* 1860; and *Mr. Facey Romford's Hounds,* 1865. While *Handley Cross* is dated 1854, it is evidently a later issue, as the title-page mentions *Ask Mamma* which was not published until 1858. The Library also has *Young Tom Hall* a part of which appeared serially in 1851 but which was not published in book form until 1926. The most conspicuous absence from the Library's set is that of Surtees's first book, *Jorrock's Jaunts and Jollities.*

All but two of these early editions have the original silk bindings stamped in gold. *Hawbuck Grange* was illustrated in black and white by "Phiz." The rest have colored plates by John Leech, who had been associated with *Punch* from its earliest days. The publishers of *Punch* took over Surtees's novels which came out in parts — a shilling apiece — each with one or more plates by Leech. As the latter died before all of *Mr. Romford's Hounds* appeared, the last ten plates are by "Phiz." Surtees must share the credit for his popularity with his illustrator whose sense of fun fitted the novelist's good fooling.

Opinions may differ as to Surtees's ability as a novelist, yet Jorrocks is a perennial favorite. The delight of the squirearchy for over a century, he is still going strong. Sooner or later, every fox-hunting man quotes his dictum that "'Unting is the sport of kings, the h'image of war without its guilt and only five-and-twenty percent of its danger." A rich Cockney grocer, Jorrocks was elected M. F. H. at Handley Cross in the Vale of Sheepwash. He accepted with alacrity and moved to the country, with his servant "Binjimin," his hunts-

man "Pigg," and his two horses, Xerxes who led the tandem, and Arter-Xerxes who came "arter him." So extravagant was he in his zeal for hunting that a commission was appointed to see if he had lost his wits. They decided that he had and sent him to Hoxton. Surtees, however, rescued him and in *Hillingdon Hall,* 1845, allowed him a brief political career.

Surtees has had his admirers. Thackeray said that the only power he envied was Surtees's power of characterization. William Morris, who never hunted and who detested the country, puts Surtees with Dickens as a master of life. The two had much in common, certainly, and even those critics who find the former trivial and a poor story-teller will admit that no one has more truly caught the flavor of rural England in its most picturesque decades.

In America, Surtees has always been popular with a discriminating few, among them, the late A. Edward Newton, who prized all that Surtees had written, and who called Jorrocks "the most famous character in fox-hunting fiction." Mr. Newton wrote the introduction to the *Jaunts and Jollities* published by the Limited Editions Club in 1932, with water-colors by Gordon Ross. **G. R. B. R.**

A First Edition of "The Deserted Village"

AN interesting addition to the Library's collection of eighteenth-century English literature is a copy of the first quarto edition of Oliver Goldsmith's *The Deserted Village.* Two notices in the *Public Advertiser* had announced the publication of the poem for "May 26, 1770, twelve o'clock"; and on that day the work was issued by W. Griffin, at Garrick's Head, in Catherine Street. Within a month three more editions were printed. One of the distinguishing characteristics of the first edition is the catchword "careless" at the foot of page 9, which was corrected in the later editions to "thus." The title-page is embellished with an elliptically shaped copper-plate vignette, "The Sad Historian of the Pensive Plain," by Isaac Taylor, one of that illustrator's best engravings.

However, the quarto edition was not the first printing of *The Deserted Village,* for Griffin, an amateur at book-making, had circulated between December 1769 and May 1770 three "trial" editions in duodecimo format, mainly in an effort to sense in advance the selling-power of the poem. Whatever hesitation he may have felt as to its reception was immediately dispelled. *The Traveller* had already established Goldsmith as a poet; *The Deserted Village* appealed through its pictures of rural life, to all classes. It was hailed as a work of genius.

In the closing lines Goldsmith intimated that this would be his last poem:

> Thou source of all my bliss, and all my woe,
> That found'st me poor at first, and keep'st me so;
> Thou guide by which the nobler arts excell,
> Thou nurse of every virtue, fare thee well.

As he explained to the Earl of Lisburn, "by pursuing plain prose, I can make shift to eat, and drink, and wear good clothes." The public, however, wanted him to write more poetry; and their protests mounted to indignation. Goldsmith refused to listen, and wrote only plain prose. Even so, when he died four years later, his debts, amounting to £2,000, prevented his burial in the Abbey. Prose, no less than poetry, "found him poor and kept him so." **G. R. B. R.**

Ten Books

The World of Washington Irving. By Van Wyck Brooks. Dutton. 1944. 495 pp.

Although he was never to break away from his English models, Washington Irving published his graceful sketches in the first four decades of the nineteenth century when the young American writers "shared the buoyant confidence of the expanding nation." As the country's first professional author, he represented a new trend, but Mr. Brooks finds him personally less interesting than the intellectual and social forces of his time. The opening survey describes Federalist Philadelphia; New York, still ignorant of its Dutch traditions; "the tight little minds of provincial Connecticut"; and the "shrinking" horizons of the South, contrasting their sterile output with the lusty tales of the frontier. Politically this became an age when "all the gentlemen who happened to be writers leaned . . . to the side of the common man," and when American scientists and artists were discovering their own country. Alexander Wilson and Audubon, "the forest philosopher," classified the wild birds, Catlin painted the savage chiefs, and Thomas Cole glorified the Hudson. Mr. Brooks has brought to life such personalities as Anne Royall, the garrulous journalist, Andrew Jackson Downing, the horticulturist, and John Lloyd Stephens, the student of the Mayan ruins. He has little, however, that is new to say of Cooper and Poe beyond their relation to the contemporary scene, characterizing the former as "a sea dog of the old-fashioned kind" and emphasizing the latter's kinship with the periodical writers. Although he seldom goes much beneath the surface, he has encompassed a wealth of material and has vigorously recreated the outward life of the period and the personalities that colored it. The volume is the first of a series on the literary history of America and has the same qualities that distinguished *The Flowering of New England*. (*E. L. A.*)

The Road to Serfdom. By Friedrich A. Hayek. University of Chicago Press. 1944. 250 pp.

The author — formerly a professor at the University of Vienna and now, a naturalized Britisher, a professor at the University of London — warns against the dangers of planning and the concentration of governmental power in general. Planning, he insists, involves coercion, and therefore it interferes with the freedom of the individual. It is difficult to stop planning at a certain point, and once the free working of the market is impeded, the planner will be forced to extend his controls. Socialism and nazism share in common this tendency to regimentation; indeed, nazism was much more the outgrowth of socialism than of capitalism. The hope that the system may achieve important ends when run by decent people for the good of the community is bound to prove futile; for at the end the worst elements always get to the top. "If we wish to find a high degree of uniformity and similarity of outlook, we have to descend to the regions of lower moral and intellectual standards where the more primitive and 'common' instincts and tastes prevail." The alternative to planning is the "rule of law." The difference between the two is the same as between providing signposts and commanding people which road to take. Professor Hayek, who regards himself as a representative of the great liberal tradition, is afraid that the Anglo-Saxon countries are drifting, without realizing it, toward collectivism, which ultimately will mean serfdom. (*Z. H.*)

Journey through Chaos. By Agnes E. Meyer. Harcourt, Brace. 1944. 388 pp.

Feeling that even in normal times, the capital has "a dangerous aloofness from the grass roots," the author undertook to visit twenty-seven war centers to study the battle of production. At Buffalo, she first observed the unnecessary waste of man power; at Willow Run, the substandard living conditions of the Ford employees; and on Puget Sound, the dangerous lack of food and medical supplies. As a contrast to the confusion of these areas, she noted that the local organizations of Cleveland and Wichita are dealing successfully with juvenile

delinquency and over-crowding, that the Army ordnance plant has brought stability to "Bloody" Herrin, and that the executives of the Kaiser plants are as humane as they are competent. Visiting the new ship-yards of Orange and Port Arthur, she came in contact with the illiterate whites of "Deep East Texas," — shy as wild animals and unwilling to leave their tents and trailers for the government housing units. Coming north, she talked with the Pennsylvania miners, whose lunch boxes contained only bread and vegetables; interviewed Tom De Lorenzo, the Union leader who was frankly stalling production in the Brewster plants; and saw the niggardliness of Portland's reactionary government. As a result of a year of travel, Mrs. Meyer concludes that "chaos, greed, and self-indulgence are the order of the day" on the American home front. The traditional problem of the negro has been intensified by industrial discrimination and the Army's policy of segregation. Even more serious is the situation of the six million uprooted children, and she believes that only a measure that turns to local initiative will bring the nation to "a higher concept of child care." (*E. L. A.*)

The Wild Blue Yonder. By Emile Gauvreau. Dutton. 1944. 386 pp.

THE author, as Federal investigator of American aircraft status, had access to information about the proceedings at the court-martial of the late General Billy Mitchell. The most sinister figure was the notorious Basil Zaharoff, who in the first World War exerted pressure to curtail airplane production, since it endangered profits from other armaments; he even influenced United States manufacturers to slow up deliveries of planes and produce defective machines. In the inter-war period, the old-style generals hindered the expansion of the air force, while the United States patent office became "a happy hunting-ground" for German agents, and Japan was profiting from American inventions, besides drawing most of her gasoline supply from here. At the Pearl Harbor and the Philippine disasters, as well as in Burma, Mitchell's "crusaders" were glaringly vindicated. General MacArthur, too, became converted to Mitchell's ideas, and the victory in the Bismarck Sea was the result. In the spring of 1943 the President, also a convert, approved the expenditure of twenty-three and a half billions for air power! The author tells of the bold pioneering of General Chennault and his Flying Tigers in China, the Air Ferry over the Himalayas, the daylight precision bombing over Rome, the destructive advance work in Africa, the Ruhr valley, and over German cities. It is evident that the tide turned through superior air power. (*M. M.*)

Imaginary Interviews. By André Gide. Knopf. 1944. 172 pp.

THESE imaginary conversations with a journalist — an ingenious literary genre — first appeared during the winter of 1941 in the *Figaro,* then published in Vichy-France. In them the author deals with such subjects as the responsibility of French writers for the defeat, the revival of poetry, the rules of French prosody, the decay of the subjunctive mood, and so on. The discussions are in the guise of literary criticism, yet most of them touch on politics. The comments are often full of innuendo, as for instance in one of the very first interviews: "There is a new phrase today for yielding to temptations: people call it 'not saying no to life,'" the journalist remarks; and Gide answers, "Yes, I know, but I am not deceived by the sophistry. To resist is a form of action. It isn't always by saying yes that we affirm our natures." The word "resist" occurs indeed in all kinds of variations throughout the dialogues. The volume includes also a review of a book by Jacques Chardonne. It is one of the most subtle and devastating attacks on the collaborationists that ever passed the censor. "When Chardonne affirms himself," the author writes, "by non-affirmation, by reticence and abstruseness, by 'the contrary might also be demonstrated,' he plays the part of the drunken helot, warning me against the wine for which I too might have shown a weakness. Seeing him reel and stagger, at once I stand erect." It sounds almost like a manifesto of the anti-Nazis. Even as literature, the book will be a delight to the admirers of the great French writer. (*Z. H.*)

Prejudice. By Carey McWilliams. Little, Brown & Co. 1944. 337 pp.

REVIEWING the nearly "fifty years' war" against the Japanese immigrants in California — the "yellow peril" agitation of demagogues, the pressure of organized interests, and the resulting legislation from the Alien Land Act in 1913 to the Japanese Exclusion Act of 1924 — the author shows that prejudice was manufactured and not the natural response of the majority of Californians. The Japanese settlers, highly skilled in intensive cultivation, had attained a monopoly on the fresh vegetable market. The Issei, the older generation, lived by a conservative family pattern in ghetto-like exclusion; the Nisei, or younger generation, however, became more and more Americanized. After Pearl Harbor the world of the Japanese-Americans was suddenly shattered; their material losses can be reckoned in millions, their shock and discouragement are immeasurable. In the spring of 1942 the federal government placed about a hundred thousand Japanese, two-thirds of whom were citizens of the United States, in protective custody. This mass discrimination was based solely on the fact of ancestry; no acts of sabotage had occurred in Hawaii; indeed, the Japanese government relied on non-Japanese agents. Ten government-sponsored relocation centers became artificial little Tokyos in inter-mountain regions in the West. Fortunately, the War Relocation Authority has permitted the release from these centers of employable Nisei for work in the sugar beet fields and other industries, and young evacuees have been accepted in the Army, which now includes eight thousand Japanese. (*M. M.*)

A Century of Hero-Worship. By Eric Russell Bentley. Lippincott. 1944. 307 pp.

IN this study of modern writers who have turned against democracy, the author traces the development of a particular kind of hero-worship, which he calls Heroic Vitalism. More than half of the book is devoted to Carlyle and Nietzsche. Carlyle revolted against his narrow Scotch-Puritan upbringing, Nietzsche against the women's regime in the Lutheran parsonage where he was brought up. Carlyle, who found in Frederick of Prussia the embodiment of the will to power, evolved a pragmatic philosophy of heroism. Nietzsche, who "began where Carlyle left off," worked out his power-doctrine in a pyramidal caste-system with the slave-masses at the base and the hero at the peak. Other apostles of Heroic Vitalism are Richard Wagner in the creation of the ruthless, intuitive Siegfried; Oswald Spengler, who saw in the "man of fact" the necessary instrument of historical destiny; and Bernard Shaw, who admires such successful heroes as Caesar, Napoleon, and Stalin. Heroic Vitalism appears as the ideal of decadent aestheticism in the poetry of Stefan George; and as a motive, linked with the apotheosis of sensuality, in D. H. Lawrence. In conclusion, the author insists that fascism is "truly Western and in the best tradition of European tyranny," while democracy is "the baby of world history," and suggests that the Heroic Vitalists may, in spite of themselves, contribute to the anti-fascist world movement — "a movement which aims precisely at making man master of his fate." (*M. M.*)

Westward the Women. By Nancy Wilson Ross. Knopf. 1944. 199 pp.

MRS. ROSS has written here the story of all the women who shaped the growth of the Pacific Northwest — the pioneer mothers, the missionary brides, the red-skinned beauties, and the "hurdy-gurdy" and "parlor-house" girls. From the diaries of the first emigrants, the early newspaper and periodical files, and the oral traditions still alive in the remote river valleys, she has pieced together pictures of this last frontier "so near us in point of time, though already so far removed in experience." The settlers' wives, she finds, paid a high price in illness and overwork and even the famed Narcissa Whitman, martyred at Waiilatpu, appears never to have adjusted herself to the continuous drudgery. Mary Richardson Walker, the Maine bluestocking, found escape in a study of the botany and geology of the new country, and Abigail Duniway's frustration spent itself in the suffrage cause. The heroism of Sacajewa, the Shoshone who brought Lewis and Clark to the "Great Divide," has become legendary, but the author

has not let her figure overshadow the dusky brides of the English agents or the high-spirited Julia of Olympia. Among the females "who came to the Northwest for the ride" she singles out Peg-Leg Annie and Molly b' Damn, appreciating the contemporary ethical code which found them "good." Paying tribute to these women of Washington and Oregon, Mrs. Ross wonders why the wives and mothers of today lack their stamina and suggests that the problems of war-time living could best be met on a communal basis. (*E. L. A.*)

Citizen Toussaint. By Ralph Korngold. Little, Brown. 1944. 358 pp.

THIS is a brilliant interpretation of the unique character of the Negro liberator and ruler of Haiti. At the time when the slave Toussaint Louverture drove his master's carriage, St. Domingo, the French part of the island, was governed by officials from France. A threefold antagonism prevailed on the island — that of the white colonials, the mulattoes, and the numerically far superior negroes. In 1791 the French commissioner decided to stage a Negro revolt to intimidate the rebellious white colonists. Toussaint was chosen as the leader, and under his inspiring direction the revolt grew to vast proportions. This was the beginning of the astounding career of the man whom the author does not hesitate to compare to Lincoln. As Commander-in-Chief of the army, victorious over British and Spanish invaders, Toussaint appears determined and courageous, as well as humane; he turned a deaf ear to Commissioner Sonthonax's proposal to massacre the white colonists. In 1801 he gave his people, already emancipated five years before, a constitution, and raised the standards of agriculture, trade, and hygienic welfare. His downfall came through the perfidy of Napoleon. Under the pretense of friendly protection the island was invaded; and through a ruse Toussaint was arrested, then deported and imprisoned in a fortress in the Jura mountains, where he died in April 1803. But the Haitian revolt lived after him, and the author suggests that Napoleon, because he gave up hope of controlling St. Domingo and the West Indian trade, had no further use for Louisiana — a turn of events which makes Toussaint indirectly responsible for the sale of the territory to the United States. (*M. M.*)

Caesar and Christ. By Will Durant. Simon and Schuster. 1944. 751 pp.

MR. DURANT, who was made famous by his *Story of Philosophy,* has been working for the last fifteen years on a comprehensive history of civilization. In 1935 he published *Our Oriental Heritage* and in 1939, *The Life of Greece;* the present volume constitutes the third part of the series. *Caesar and Christ* begins with the founding of Rome and extends to the Council of Nicaea in 325 A.D. These ten centuries are divided into the periods of the Republic, the Revolution, the Principate, the Empire, and finally the Youth of Christianity. It is impossible not to admire the industry and ability which have gone into this huge volume. Mr. Durant has done a remarkable job — his book is extremely readable, while every page is packed with information. He describes his method of writing history as "synthetic," for it presents "all the major phases of a people's life, work, and culture in their simultaneous operation." And surely this is no mere recital of wars, conquests, and governmental changes. Literature, science, philosophy, religion, the arts, law, economics, morals and manners, together with the men and women who represent it, are discussed. The treatment, which includes apt quotations from the original sources, is always concise and penetrating. It is hoped that the book will have a deserved success and that Mr. Durant will complete his next two volumes, one on the Age of Faith and the other on modern history. (*Z. H.*)

Library Notes

The Early Anti-Slavery Propaganda

THE present issue of More Books begins the publication of a study on the anti-slavery propaganda of the 1830's based mainly upon three manuscript notebooks containing the records of the American Anti-Slavery Society and now preserved in this Library. The first instalment deals with the founding of the Society, its annual conventions in New York City and its leading personalities, and the propaganda material which they published and distributed. Subsequent instalments will be devoted to the conversion of the countryside and the country — as far as Michigan, Indiana, and Illinois — by traveling lecturers; the financial affairs of the national, state, and local societies; the affairs of the Massachusetts Society under Garrison's leadership, and the formation of the rival Massachusetts Abolition Society; the part which women and college boys played in the movement; and finally, to the turning of the movement to political action, and its collapse by the end of the decade.

Miss Janet Wilson, the author of the study, has been until recently tutor in American history and literature at Radcliffe College. We are glad to publish her judicious and penetrating discussion of a subject which is attracting an ever-increasing interest on the part of scholars and the public alike.

The Whittier Broadside

WHITTIER'S poem "Our Countrymen in Chains!" first appeared in the *Liberator* of September 20, 1834, and seems to have been immediately reprinted in broadside form, for the *Emancipator* of October 21, 1834 — as Mr. Thomas Franklin Currier notes in his great *Whittier Bibliography* — already carries an advertisement about it. The broadside is a large white sheet; the Library's copy measures 19 × 11¼ inches. Copies sold for two cents singly, and by the hundred for a dollar.

The demand for the broadside, with the striking figure of the kneeling slave, must have been very considerable, for other editions appeared in 1835 to 1836 and in 1837 to 1840. The Library's copy is of the last edition, since it gives the address of the American Anti-Slavery Society Office as 143 Nassau Street, the place which the society occupied in its later yars.

Whittier reprinted the piece in his *Poems* of 1837 under the title "Stanzas," and with the following note:

"On the appearance of these Stanzas in the *Liberator,* it was predicted by Garrison, that 'they would ring from Maine to the Rocky Mountains,'" and the prophecy has been fulfilled. They have been circulated in periodicals, quoted in addresses and orations, and scattered broad-cast, over the land, beneath the kneeling slave and motto, 'Am I not a man and a brother?' — the device of Cowper and the English Abolitionists.

"In this last form, they have roused the consciences of slaveholders in New-Orleans — have been held up to a Boston audience by the sophist Gurley, after a fruitless endeavor to create a tumult by one of his strong appeals to prejudice and selfishness — and have been displayed by the noble-souled May before a Massachusetts Legislature, as a refutation of the charge of incendiarism cast on the Abolitionist by the Legislatures of the South. In witnessing the effect of poetic talent thus applied, we cease to wonder that the words of Fletcher of Saltoun — 'Give me to make the ballads of a nation, and let who will make the laws,' have passed into a proverb."

First Edition of "Shirley"

THE recent acquisition of the first edition of Charlotte Brontë's *Shirley* is particularly welcome as the Library has had no Brontë first editions. Hitherto the only item of bibliographical interest has been the 1848 edition of the *Poems* by Currer, Ellis, and Acton Bell — the pseudonyms for Charlotte, Emily, and Anne Brontë. This first timid output was first published in 1846 by Aylott

and Jones, London, who succeeded in selling two copies. Two years later, after the lightning success of *Jane Eyre,* its publishers, Smith, Elder & Co., issued the unsold copies of the *Poems* with their imprint. The Library's is one of those copies of the second issue which were bound in the original cloth boards intended for the first.

Shirley "by Currer Bell, author of 'Jane Eyre,'" was published by Smith, Elder & Co. in 1849 in three volumes, bound in claret-colored cloth boards with blind stamping, and gold letters on the back. At the end of the third volume is an advertisement of the third edition of *Jane Eyre,* with press notices. The Library's copy has, in addition, at the end of the first volume sixteen pages of advertisements of books, including Leigh Hunt's autobiography and Ruskin's *Seven Lamps of Architecture* — a feature not found in all copies.

The work was Charlotte Brontë's third novel, though only the second to be printed, as her first attempt, *The Professor,* was not published till a year after her death. Charlotte, the eldest of the surviving Brontë sisters, wrote *Shirley* under the most painful circumstances. In September 1848, when she had nearly finished the second volume, occurred the death of her brother Branwell, whose unhappy, dissolute character was the cause of much misery in the Haworth parsonage. Emily, the genius who had created *Wuthering Heights,* died in December, and the following spring Anne the youngest sister, also a novelist, wasted away. Charlotte, now left alone with her father, the blind old vicar, resumed her work on *Shirley* with the moving chapter "The Valley of the Shadow of Death."

It was Emily, the passionate lover of her native moors, who inspired the heroine Shirley. However, many other characters were recognized as drawn from life, especially the mercilessly chastised curates; and some of the prototypes even recognized themselves — among them the Reverend Arthur B. Nicholls, Mr. Brontë's curate and Charlotte's future husband, who roared with laughter at his portrait as Mr. Macarthey.

Charlotte was to complete only one more novel, *Villette,* before her life ended, within the first year of her marriage, on March 30, 1855, at the age of thirty-nine. **M. M.**

John Carion's "Thre bokes of Cronicles"

A COPY of the first edition of the English version of Johann Carion's *Chronica,* entitled *The Thre bokes of Cronicles,* has been acquired by the Library. The volume, published by Gwalter Lynne in London in 1550, is very rare — there seem to be only two other copies in America.

Johann Carion was a German mathematician and court astrologer, born about 1499 at Bentheim, near the Dutch frontier. He taught at Frankfurt-an-der-Oder and in Berlin, where he died in 1538. He also wrote a treatise on astrology which passed through several editions, and he formulated an Ephemeris which a former student published in 1560. However, it was the *Chronica* which introduced him to the world beyond the Rhine. It was published in the vernacular at Wittenberg in 1532 and was followed by a second edition in 1538. All that Carion wrote was in German; it may have been that he could not use the learned languages, and that Melanchthon, one of the outstanding Hebraists of the sixteenth century, was responsible for the research that included, as the title-page states, "the beste Authours that haue written in Hebrue, Greke or Latine."

In style as in contents, the *The Thre bokes of Cronicles* is definitely medieval. It covers the past from Adam to Charles V, dividing all history into four great eras, each dominated by a world monarchy — Assyrian, Persian, Greek, and German, the last of which should not have run its course until the second coming of Christ!

Carion left the chronicle to Melanchthon to complete as future events demanded, and Melanchthon altered, enlarged, and completely transformed the original, publishing his revision in 1560. After his death, his son-in-law tried his hand at a further revision, until scarcely a trace of the original remains. The Library has copies of two of these late revisions, the first, published at Wittenberg in 1580 and the second at Geneva

in 1610.

In 1548 a Nuremberg scholar, Johann Funck, translated Carion's chronicle into Latin (not the first to do this, however) and added an appendix extending to 1547. It is this version which Gwalter Lynne used for the first English version. He followed the German text quite closely, save in the Introduction — an essay on "The use of readynge hystories" — where he took such liberties with the original that the chapter has usually passed as his own contribution.

The binding of the volumes is remarkably fine. Of brown calf, it is decorated with black fillets outlined in gold — an outer oblong combining with an inner lozenge; and the spaces are ornamented with graceful fleurons and arabesques. In the center there are the initials T S, possibly for Thomas Smith, Secretary of State under Edward VI. The binding has been attributed respectively to Thomas Berthelet and to "Queen Mary's binder." Two of the tools on the covers are ones which, according to G. D. Hobson's *Bindings in Cambridge Libraries,* were used by "Queen Mary's binder." **G. R. B. R.**

Two Years' Residence on the English Prairie

THE English settlements of Edwards County, founded in 1817–1818 by Morris Birkbeck and George Flower, were widely advertised in Great Britain and attracted many prosperous immigrants in the course of the next year. The Library has the accounts of the original promoters and has recently added John Woods's *Two Years' Residence in the Settlements on the English Prairie* [**G.388.91].

Woods, a well-to-do Hampshire farmer, set out with his family from Portsmouth on April 29, 1819, intending to join his countrymen at Wanborough, the center of Birkbeck's colony. His book, made up of extracts from his journal, sent home "for the entertainment of a few friends," was published in London in 1822. The Library's copy is bound in the original mottled boards, with a backstrip and corners of calf. Since it contains only the map of Illinois, engraved by Sidney Hall in March of that year, it probably belongs to the first issue bound before the map of "allotments" and the map of the English Prairie "divided into sections" were added.

The Englishman and his family landed at Baltimore, and went on to Wheeling over the new National Road in an open carriage protected only by flimsy curtains. Here he hired a flatboat which carried them down the Ohio River to Shawneetown, Illinois, and from this unhealthy spot they proceeded on foot over the prairie. Throughout the journey, his party "met with as good treatment as we should in a tour through England, but the manners of Americans are more rough than those of Englishmen." All along the route he observed the variety of crops, the methods of cultivation, the construction of buildings and implements, contrasting them with the more painstaking English methods. Once at Wanborough, he purchased two quarter sections of improved land, but, for the benefit of his countrymen, he outlines carefully the existing system of taking up government grants. He describes, too, such novelties as the proper construction of a log cabin, the possibilities of blue grass forage, the cultivation of "pompions" and "shalots," and the dangers from bob-cats and rattlesnakes.

As a commentator on the American scene, Woods is on the whole temperate and kindly. He deplores the quarrelsomeness and drunkenness of the frontiersmen but finds them on the average "a most determined set of republicans, well-versed in politics and thoroughly independent." He himself was well-pleased by his move, but was reluctant to urge his old Hampshire friends to come out, reminding them that "this is not the country for fine gentlemen . . . but hard-working people, who are sober, may do well, and settle their families in a plain way." **E. L. A.**

Lectures at the Library

DURING November the following free lectures will be given in the Lecture Hall of the Central Library:

Latin American Friendship Present and Future. A. Roy Thompson, Professor of Spanish, Boston University. 8.00 Thursday, November 2.

Feeling Like a Million on Three Meals a Day. Dorothea Nicoll, Supervisor of Nutrition, Massachusetts Department of Public Health. 3.30 Sunday, November 5.

The Advantages of Enlarging the Metropolitan Park System. Laurence B. Fletcher, Secretary, Trustees of Public Reservations. Illustrated. 8.00 Thursday, November 9.

Readings from the Published Writings, Prose and Poetry of Virginia Wainwright. Virginia Wainwright. Illustrated. (Boston Ruskin Club Program.) 3.00 Monday, November 13.

A Rambler Roams New England Roads. Lester B. Deveaux. Illustrated. (Field and Forest Club Course.) 8.00 Thursday, November 16.

Charles Bulfinch, a Great Architect of Boston. Kenneth J. Conant, Professor of Architecture, Harvard University. Illustrated. 3.00 Sunday, November 19.

The Boston Legend in Story and Picture. Lucius Beebe and Alton Hall Blackington. 3.30 Sunday, November 26.

The Modernity of Dante. Camillo Pascal Merlino, Ph.D., Director of Middlebury College School of Italian Language and Literature, and Professor of Italian Language and Literature, Boston University. (Boston Ruskin Club Program.) 3.00 Monday, November 27.

Book Talk. Alice Dixon Bond, Literary Editor, Boston Herald-Traveler. 8.00 Thursday, November 30.

Recitals at the Library

DURING November the following free recitals will be given in the Lecture Hall of the Central Library:

Piano Recital. Olga Stone. 8.00 Sunday, November 5.

Reminiscences and Present Impressions of Old Mexico. Mme. Aino Saari, diseuse. In costume with musical accompaniment. 3.30 Sunday, November 12.

Piano Recital. Ethel Dewey. 8.00 Sunday, November 12.

Sonata Recital, including work by Quincy Porter, composer and Director of the New England Conservatory of Music. Lois Porter, violinist. 8.00 Sunday, November 19.

Song Recital. Francis Knowlton Robbins, contralto; Beltrando Brini, violinist, assisting artist. Edward B. Whittredge, accompanist. 8.00 Sunday, November 26.

The Lowell Lectures

DURING November the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

Human Heredity. R. Ruggles Gates, Ph.D., D.Sc., LL.D., F.R.S., Emeritus Professor in the University of London. *Fifth Lecture:* "The Blood Agglutinogens in their Genetic and Racial Relations. ABO, MN, Rh, etc." 8.00 Friday, November 3. *Sixth Lecture:* "Inherited Physiological and Metabolic Abnormalities. Porphyria, Gaucher's Disease, Diabetes, Goitre, Allergy, Hereditary Syndromes, Haemophilia, Acholuric Jaundice." 8.00 Tuesday, November 7. *Seventh Lecture:* "Relationships of Inherited Constitution. Constitutional Type, Poliomyelitis, Rheumatism, Cancer, Twinning." 8.00 Friday, November 10. *Eighth Lecture:* "Inheritance of Anthropological Characters, Skin, Hair and Eye Color, Hair-Shape, Nasal Index, the Sacral Spot, Stature." 8.00 Tuesday, November 14.

An Introduction to Comparative Mysticism. Jacques C. Marquette, Docteur des Lettres. *First Lecture:* "Nature and Scope of Mysticism." 5.00 Thursday, November 16. *Second Lecture:* "Hindu Mysticism. Its Metaphysical Doctrines and Schools of Liberation." 5.00 Monday, November 20. *Third Lecture:* "Buddhist Mysticism. Historical Development of its Metaphysics of Salvation." 5.00 Monday, November 27. *Fourth Lecture:* "Buddhist Mysticism. Its Quest of Enlightenment." 5.00 Thursday, Nov. 30.

History of Music for the Pianoforte. Willi Apel, Ph.D. *First Lecture:* "Keyboard Instruments and Keyboard Music Prior to 1500." 8.00 Friday, November 17. *Second Lecture:* "Keyboard Music of the Renaissance." 8.00 Tuesday, November 21. *Third Lecture:* "Harpsichord Music of the Early Baroque." 8.00 Friday, November 24. *Fourth Lecture:* "Harpsichord Music of the Late Baroque." 8.00 Tuesday, November 28.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books In Bates Hall

Boston Directory. 1944. Boston, Polk. 1944. 2992 pp.
Gen. Ref. Centre Desk=2392.2 1944

Fetridge, William Harrison, *editor.* The second navy reader. Bobbs-Merrill. [1944.] 383 pp. Gen. Ref. VA58.F42

Kafka, Roger, and Roy L. **Pepperburg,** *editors.* Warships of the world. Cornell Maritime Press. 1944. Gen. Ref. VA40.K3

Kendall, Park. Dictionary of service slang. New York, Mill. [1944.] Gen. Ref. Desk

Shimer, Hervey Woodburn. Index fossils of North America. Wiley. [1944.] 837 pp.
Gen. Ref. QE745.S48

Bibliography. Libraries

American news company. Serving the reading public; America's leading distributor of books, magazines, and newspapers celebrates 80 years of growth. New York, American News Co. [1944.]

Arthur, *Sir* George. The Arthur papers. Toronto Public Libraries and Univ. of Toronto. 1943.
The papers mainly confidential, private, and demi-official of Sir George Arthur . . . in the manuscript collection of the Toronto public libraries. Edited by Charles R. Sanderson.

Coetzee, Nico S., *editor.* Suid-Afrikaanse katalogus van boeke, South African catalogue of books. Complete edition . . . books published 1900–1939. With a list of publishers and booksellers in South Africa. Stellenbosch. 1941. *Z3601.C6 1941

— Suid-Afrikaanse katalogus van boeke. South African catalogue of books. Complete edition . . . books published 1900–1942. With supplement of books published during 1943. [Stellenbosch.] 1943.
*Z3601.C6 1943

Feely, Joseph Martin. Roger Bacon's cypher; the right key found. Rochester, N. Y. 1943. Z103.F4

Hutchins, Margaret. Introduction to reference work. American Library Ass'n. 1944.

Jillson, Willard R. A bibliography of early western travel in Kentucky 1674–1824 (with annotations) . . . Louisville, Ky. 1944.

Klinefelter, Walter. The Fortsas bibliohoax . . . with a reprint of the catalogue and bibliographical notes and comment by Weber DeVore. New York, Press of the Woolly Whale. 1942. *Z1024.C433 1942

Morgan, Charles. The house of Macmillan (1843–1943). Macmillan. 1944.
Z325.M23M6 1944

Stanford, Edward Barrett. Library extension under the WPA, an appraisal of an experiment in federal aid. Univ. of Chicago. [1944.]

Wilson, H W., *firm, publishers.* Nineteenth century readers' guide to periodical literature, 1890–1899; with supplementary indexing, 1900–1922. Edited by Helen Grant Cushing and Adah V. Morris. Wilson. 1944. 2 v.

Biography

Essays and Studies

Chang, Hsin-hai. Chiang Kai-shek. Asia's man of destiny. Doubleday, Doran. 1944.
DS778.C55C43

Farrelly, *Sister* M. Natalena. Thomas Francis Meehan (1854–1942); a memoir. United States Catholic Historical Soc. 1944.
*3460A.13.20

Healy, Laurin Hall, and Luis **Kutner.** The admiral. Chicago, Ziff-Davis Pub. Co. [1944.] E714.6.D51H4
The life of Admiral George Dewey.

Marianoff, Dimitri, and Palma Wayne. Einstein, an intimate study of a great man. Doubleday, Doran. 1944. QC16.E5M3

Miller, Francis Trevelyan. Eisenhower, man and soldier. Winston. [1944.] E745.E35M5

Nye, Russel Blaine. George Bancroft, Brahmin rebel. Knopf. 1944. E175.5.B196

Memoirs. Letters

Adams, Dorothy. We stood alone. Longmans, Green. 1944. CT275.A225A3
Reminiscences of life in Poland by an American woman married to a Pole.

Cheyne, George, *1671–1743.* The letters of Doctor George Cheyne to Samuel Richardson (1733–1743). Edited, with an introduction by Charles F. Mullett. Univ. of Missouri. 1943. *4490A.220.18.No.1

Clayton, Edward Hyers. Heaven below. Prentice-Hall. 1944. DS777.47.C6
Reminiscences of his life in China by a missionary repatriated through the rescue ship *Gripsholm.*

Connoliy, James Brendan. Sea-borne; thirty years avoyaging. Doubleday, Doran. 1944. PS3505.O 4833Z5

Pitkin, Walter Boughton. On my own. Scribner. 1944. CT275.P656A3
Breezy, iutornal reminiscences from the first year to the sixty-seventh, with characteristics commentaries, by the author of *Life begins at Forty.*

Woollcott, Alexander, *1887–1943.* The letters of Alexander Woollcott; edited by Beatrice Kaufman and Joseph Hennessey. Viking. 1944. PS3545.O 77Z53

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Aerosphere, 1943, including modern aircraft, modern aircraft engines, aircraft statistics, buyer's guide. New York, Aerosphere. 1944. **TL512.A26

Association of bank women. Year book. 1942/43. The Association. 1944. 63 pp. **HG1507.A84

Beard, Charles A. The republic; conversations on fundamentals. Viking. 1944. 365 pp. NBS

Bogardus, Emory S. Dictionary of cooperation. Cooperative League of the United States of America. [1943.] 60 pp. **HD2954.B67

Botelho, Francis M. What you want to say and how to say it in Russian. Macrae-Smith. [1944.] 128 pp. NBS

Business executives and corporation encyclopedia. 2444 pp. 1944. Inst. for Research in Biography. [1944.] **CT6470.B97

Canning trade. Almanac. 1944. 29th annual compilation of the industry's statistics, prices, laws and other necessary reference data. Baltimore, Canning Trade. [1944.] 258 pp. **TX599.C22

Cattell, Jacques, *editor.* American men of science; a biographical directory. 7th edition. Lancaster, Pa., Science Press. 1944. 2033 pp. **CT9401.C36

Chain store age. Directory of manufacturers. 1944. New York, Chain Store Pub. Corp. 1944. 440 pp. **T12.C34

Conference on research in national income and wealth. Studies in income and wealth, vol. 6. National Bureau of Economic Research. 1943. 288 pp. NBS

Cooke, Morris L. Brazil on the march — a study in international cooperation; reflections on the report of the American technical mission to Brazil. McGraw-Hill. [1944.] 303 pp. NBS

Crider, John T. The bureaucrat. Lippincott. [1944.] 373 pp. NBS

Daus, Paul H., *and others.* Basic mathematics for war and industry. Macmillan. 1944. 277 pp. NBS

Domestic engineering catalog directory and air conditioning blue book; plumbing, heating, refrigerating, insulating. 1944. Chicago, Domestic Engineering Co. 1944. 1246 pp. **1H6255.D66

Doubman, J. Russell. Salesmanship and types of selling. Crofts. 1939. 338 pp. NBS

Flynn, John T. As we go marching. Doubleday, Doran. 1944. 272 pp. NBS

Forrester, Gertrude. Methods of vocational guidance; with specific helps for the teacher of business subjects. Heath. 1944. 460 pp. NBS

Fraser's Canadian textile apparel and fur trade directory. 1944. Montreal, Fraser's trade Directories. 1944. 720 pp. **TS1326.F84

Garrett, Garet. A time is born. Pantheon Books. [1944.] 234 pp. NBS

Gill, Norman N. Municipal research bureaus; a study of the nation's leading citizen-supported agencies. American Council on Public Affairs. [1944.] 178 pp. NBS

Halsey, George D. Making and using industrial service ratings. Harper. [1944.] 149 pp. NBS
"Practical suggestious for measuring and rating individual performance of executives and employees including how to use these ratings in improving performance."

Institute of women's professional relations, Connecticut college. War and post-war demands for trained personnel; proceedings of the conference held at the Mayflower Hotel, Washington, D. C., April 9 and 10, 1943. New London, Conn. [1943.] 119 pp. NBS

Johnson, Emory R. The railroads and public welfare; their problems and policies. Simmons-Boardman Pub. Corp. [1944.] 336 pp. NBS

Kaltenborn, Howard S. Governmental adjustment of labor disputes. Foundation Press. 1943. 327 pp. NBS

Loft, Jacob. The printing trades; with a foreword by Henry David. Toronto, Farrar & Rinehart. [1944.] 301 pp. NBS
Labor in twentieth-century America.

National broadcasting company. The fourth chime. National Broadcasting Co. 1944. 173 pp. NBS

Northway, Mary L., *editor.* Charting the counselor's course; a guide for camp leaders. Longmans, Green. 1940. 118 pp. NBS

Schutt, William H. Time study engineering. McGraw-Hill. 1943. 426 pp. NBS

Who's who in Canada (registered) including the British possessions in the Western hemisphere; an illustrated biographical record of men and women of the time. 1943/44. Toronto, International Press. [1944.] 1544 pp. **CT280.W62

Williamson, Harold F., *editor.* The growth of the American economy; an introduction to the economic history of the United States. Prentice-Hall. 1944. 804 pp. NBS

Wilson, Charles M. Middle America. Norton. 1944. 317 pp. NBS

Wolfbein, Seymour Louis. The decline of a cotton textile city; a study of New Bedford. Columbia Univ. 1944. 179 pp. NBS
Studies in history, economics and public law, no. 507.

Woolman, Mary S., and Ellen B. McGowan. Textiles: a handbook for the student and the consumer. Third edition. Macmillan. 1943. 388 pp. TS1445.W91

Zurcher, Arnold J., and Richmond Page, *editors*. Postwar goals and economic reconstruction; addresses delivered at the Second series of conferences of the Institute on postwar reconstruction. New York Univ. 1944. 304 pp. NBS

Economics

Burnham, John. Total war; the economic theory of a war economy. Boston, Meador. [1943.] 9330.19355A11

Diamond, William. The economic thought of Woodrow Wilson. Johns Hopkins. 1943. *2356.69.61

League of nations, Economic, financial and transit department. Food rationing and supply 1943/44. Geneva. 1944. 9338.1A109

Lerner, Abba P. The economics of control; principles of welfare economics. Macmillan. 1944. 9330.1A477

Mook, Hubertus Johannes van. The Netherlands Indies and Japan; battle on paper, 1940–1941. Norton. [1944.] HF3808.J3M6

Nathan, Otto, and Milton Fried. The Nazi economic system; Germany's mobilization for war. Duke Univ. 1944. 9330.943A35

Popple, Charles Sterling. Development of two bank groups in the central northwest, a study of bank policy and organization. Harvard. 1944. 9332.173A143

Education

Bathurst, Effie Geneva. Photograph records as an aid to learning in rural elementary schools. Albany, N. Y., Univ. of the State of New York. 1943. LB1044.3.B3

Beery, John R. Current conception of democracy. Columbia Univ. 1943. *3592.220.No.888
Teachers college, Columbia University. Contributions to education, no. 888.

Budge, Helen. A study of chord frequencies; based on the music of representative composers of the eighteenth and nineteenth centuries. Columbia Univ. 1943. *3592.220.No.882
Teachers college, Columbia University. Contributions to education, no. 882.

Evans, Eva Knox. So you're going to teach. Chicago, Julius Rosenwald Fund. 1943. LB1775.E8

Hamalainen, Arthur Emil. An appraisal of anecdotal records. Teachers college, Columbia Univ. 1943. *3592.220.no.891

Kaplan, Abraham Abbott. Socio-economic circumstances and adult participation in certain cultural and educational activities. Columbia Univ. 1943. *3592.220.No.889
Teachers college, Columbia University. Contributions to education, no. 889.

Louttit, Chauncey McKinley. Clinical psychology; a handbook of children's behavior problems. Harper. [1944?] LB1091.L65 1944

Mathias, Willis David. Ideas of God and conduct. Columbia Univ. 1943. *3592.220 no.874

Morrison, Henry Clinton. American schools; a critical study of our school system. Univ. of Chicago. [1944.] LA210.M63 1944

Newell, Clarence Albert. Class size and adaptability including observations on invention. Columbia Univ. 1943. *3592.220 no.894

Norberg, Kenneth D. American democracy and secondary education: a study of some tendencies and conceptions of youth education in the United States. Columbia Univ. 1943. *3592.220.No.886
Teachers college, Columbia University. Contributions to education, no. 886.

Offner, Herman Leroy. Administrative procedures for changing curriculum patterns for selected state teachers colleges with special reference to New Jersey, New York, and Pennsylvania. Columbia Univ. 1944. *3592.220.898
Teachers college, Columbia University. Contributions to education, no. 898.

Potter, Thelma Maude. An analysis of the work of general clerical employees. Columbia Univ. 1944. *3592.220.903
Teachers college, Columbia University. Contributions to education, no. 903.

Smith, Fred Tredwell. An experiment in modifying attitudes toward the negro. Teachers College, Columbia Univ. 1943. *3592.220.no.887

Urban, John. Behavior changes resulting from a study of communicable diseases; an evaluation of the effects of learning on certain actions of high school pupils. Columbia Univ. 1943. *3592.220.896
Contributions to education, no. 896.

Vermont, Dept. of education. Suggested course and teacher's manual for art education. Grades I–VIII. Montpelier, Vt., State Board of Education. 1943. N354.V4A3

World book encyclopedia. Unit teaching materials. [Chicago, Quarrie Corp. 1936–44.] 2 v.

Fine Arts

Architecture. Housing

Bruce, Alfred, and Harold Sandbank. A history of prefabrication. New York, John B. Pierce Foundation. 1944. 8117.08–300

International union, united automobile, aircraft and agricultural implement workers of America. Memorandum on post war urban housing. Detroit. 1944. 8122.02–115

Mendelsohn, Erich. Three lectures on architecture. Univ. of California. 1944. 8093.08–136
Architecture in a world crisis. Architecture today. Architecture in a rebuilt world.

Roos, Frank J. Writings on early American architecture. Ohio State Univ. 1943. *8090.06–103

Violich, Francis. Cities of Latin America; housing and planning to the south. New York, Reinhold Pub. Corp. [1944.] 8122.04–902

Art History. Archaeology

Fontenrose, Joseph Eddy. The festival called Boegia at Didyma. Univ. of California. 1944. *4070.08–102.No.11

Migeon, Gaston, *1861–1930*. Mussulman art. Paris. [1922.] 2 v. Plates. *4080.01–107

Smith, H. R. W. The Hearst hydria; an Attic footnote to Corinthian history. Univ. of California. 1944. 4070.c8–102.1,No.10

Crafts

Ashley, Clifford Warren. The Ashley book of knots. Doubleday, Doran. 1944. 8198.09–117

McCormick, Edith Rockefeller, *1872–1932.* The Rockefeller McCormick tapestries. Three early sixteenth century tapestries, with a discussion of the history of the tree of life [by] Phyllis Ackerman. New York, Oxford University. [1932.] *Cab.80.199.19
The Rockefeller McCormick collection, vol. I.

Siegel, Louis. Pottery without a kiln; a manual of instructions for universal plastic marble, a clay requiring no kiln-firing. New York, Universal School of Handicrafts. 1942. 8172.02–119

Drawing. Engraving

Daumier, Honoré Victorin, *1808–1879.* Law and justice. Twenty-four lithographs. New York, Pantheon Books. [1944?] *8157B.203

Degas, Hilaire Germain Edgar, *1834–1917.* Hilaire-Germain Edgard [!] Degas, 1834–1917. 30 drawings and pastels. New York, Herrmann. 1944. *8141.06–107

Etting, Emlen Pope. Drawing the ballet. Studio Publications. [1944.] 8142.04–157

Iconography

Army at war, The, by American artists; paintings and drawings lent by the War department to the Treasury department. [Washington? 1944?] *4097.09–121

Hiller, Lejaren 'a. Surgery through the ages; a pictorial chronical . . . text by Paul Benton and John H. Hewlett. New York, Books. [1944.] *4097.03–500

Illustrated London news, The. Silver jubilee record number, King George V. and Queen Mary, 1910–1935 . . . with illustrated sections by . . . Sir John Marriott. [and others.] London. 1935. *4089B.500

Kennebunk, Me., Brick store museum. Old ship portraits of Kennebunk. Kennebunk, Me. 1943. *4097.05–182

Lancour, Adlore Harold. American art auction catalogues, 1785–1942; a union list . . . New York Public library. 1944. *4060.08–103

Mariners' museum (Warwick Co., Va.) A catalogue of a selection of water color drawings by G. A. Cuthbertson and others and related items of early and modern shipping. [Newport News. 1943.] *4097.05–181

Perckhammer, Heinz von. China and the Chinese; 63 pictures. Routledge. [1941.] 4098.04–152

Painting. Sculpture

Johnson, Alvin Saunders. Notes on the New school murals. [New York, New School for Social Research. 1944.] *8077.04–151

Lombardo, Josef Vincent. Attilio Piccirilli, life of an American sculptor. Pitman Pub. Corp. [1944.] 8083.04–825

Steinert, M., *& sons co.* [Capehart portfolios of paintings.] [Boston, 1944?] 3 v. *8075.08–92

Velasquez, Diego Rodriquez de Silva y, *1599–1660.* Velasquez. Complete edition. New York, Oxford Univ. [1943.] 41c8B.950

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America

Alden, John Richard. John Stuart and the southern colonial frontier; a study of Indian relations, war, trade, and land problems in the southern wilderness, 1754–1775. Univ. of Michigan. 1944. *2210A.69.15

Bailey, Thomas Andrew. Woodrow Wilson and the lost peace. Macmillan. 1944. D643.A7B3

Brief description, A, of the province of Carolina on the coasts of Floreda. Reproduced in facsimile. Univ. of Virginia. 1944. *F257.B85 1666a

Crawford, William Rex. A century of Latin-American thought. Harvard. 1944.

Milling, Chapman James. Exile without an end. Columbia, S. C., Bostick & Thornley. 1943. F280.F7M5
A history of the exiled Acadians in South Carolina.

Rippy, J. Fred, and Lynn I. Perrigo. Latin America, its history and culture. Ginn. [1944.] F1408.R55

Walker, Anne Kendrick. Tuskegee and the Black Belt; a portrait of a race. Richmond, Va., Dietz Press. 1944. E185.6.W14

Europe. Asia

Jackh, Ernest. The rising crescent; Turkey yesterday, today, and tomorrow. Farrar & Rinehart. [1944.] DR577.J3

Picard, Roger. La démocratie française, hier — aujourd'hui — demain. Brentano. 1944. DC33.P5

The Present War

Bartimeus, *pseud.* East of Malta, west of Suez, the official admiralty account of the Mediterranean fleet 1939–1943. Little, Brown. 1944.

Croce, Benedetto. Germany and Europe; a spiritual dissension . . . translated and with an introduction by Vincent Sheean. Random House. [1944.] DD76.C74

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More Books

The Bulletin of the Boston Public Library

DECEMBER, 1944

The Works of Charles H. Woodbury

By ARTHUR W. HEINTZELMAN

AN important event of the year in the Print Department has been the acquisition of a complete set of prints, a number of trial proofs, experimental plates, and drawings as well as water colors and oil paintings by the well-known Boston artist, the late Charles H. Woodbury. The collection, which is the richest representation of Mr. Woodbury's work that can be brought together, has been generously donated to the Library by Mrs. Charles Bruen Perkins and Mr. and Mrs. David O. Woodbury. In making the donation, Mrs. Perkins wrote that both she and her associates recognized the importance of the Wiggin Collection from the day it was opened to the public:

"As one of the greatest collections of contemporary prints of its kind and with special convenience for students' use, there could be no more appropriate place for a full assemblage of Charles H. Woodbury's etchings. As the group grew, the wish to give such oil paintings, water colors, and drawings in connection with the prints as would enrich the gift developed. The donors feel that no conditions could meet more perfectly the ideas that Mr. Woodbury himself had for the setting of his work, and they will do all in their power to complete the collection."

That the executors of Mr. Woodbury's estate should select the Boston Public Library as the permanent home for this unique collection is a new proof that this institution holds a position of foremost importance in the contemporary print world. The gift is of particular consequence in complementing, and adding to, the wealth of material which the Print Department embraces.

Many students have held the idea that little has been contributed to etching, worthy of notice, since Rembrandt. Yet the Golden Age of engraving produced such innovators as James McNeill Whistler, Seymour Haden, Charles Meryon, and Alphonse Legros, and their influence has proven that the great Dutch master is no longer the sole inspiration among the younger artists. More recently, other outstanding figures have appeared, inspired by new thought and a freer approach. Among

them should be mentioned Anders Zorn in Sweden, Muirhead Bone in England, and a few Americans. Charles H. Woodbury belongs to this group by reason of his poignant originality and remarkable experiments in the use of powerful line.

A selection of prints from Mr. Woodbury's vast *oeuvre* is the subject of the inaugural exhibition, arranged in the Print Department for December. It will bring pleasure to his many admirers in and about Boston, particularly to his friends among the artists, who have followed the progress of his work and esteemed his strength in carrying out his intentions. A study of his plates will show that Mr. Woodbury was a frontiersman compared to other artists of safe habit and tradition. He was one of those who dared to change hard-bound rules and welcome the chances of invention for creative thought. Students will be able to scrutinize his prints at first hand, and observe the birth of the ideas and suggestions discussed with his classes over the years in Boston and Ogunquit, Maine. For Mr. Woodbury possessed the rare faculty of sharing the knowledge gained through his own practice. His power of imbuing others with enthusiasm can readily be judged by the ease of execution and clear statement evident in the prints of this exhibition. Visitors may also compare the drawings, water colors, and paintings that are related to the etched work.

Mr. Woodbury was born at Lynn, Massachusetts on July 14, 1864. His notes record that at the age of five he was possessed with a desire to use his hands and "make something." As a boy he was equally interested in painting, modelling, carving, and writing; and at twelve, he made his first out-of-door sketch, which showed a strong predilection for the use of line. Two years later he won his first prize at high school. As he grew older, painting took a prominent place among his talents, and by concentrated study he progressed to the point that, at the age of eighteen, he had a canvas accepted in the Annual Exhibition at the Boston Art Club. In that year he also made his first experiments in etching on zinc, while he studied as a sophomore in the Engineering Department of the Massachusetts Institute of Technology. A full program at the Institute converged principally upon technical subjects, yet he found relief in the evening life-class and in creative work at home. He graduated with honors in three and a half years, and taught while still a student; but the event of greatest significance during this period was the winning of his first important prize with the oil painting "Marsh and Tide River." No doubt, this success played a part in his final decision to drop engineering as a career and devote all his energy to drawing and painting. He established a studio in Boston, where, in 1887, he presented his first one-man show which proved very effective. For the next few years he was busily painting, and teaching a group of pupils inherited from the prominent artist William Hunt.

His first etchings of importance, principally compositions intended for publications, were done at this time. A number of these plates were of Marblehead, Gloucester, Salem, and the shore line of Cape Ann, and appeared in *The New England Magazine*. They also served as illustrations for the *Century, Harper's,* and *Scribner's* magazines. These impressions, which show a thorough understanding of the use of needle and acid, in a technique that was typical of the age, were sought after by collectors.

In June 1890 Mr. Woodbury married Marcia Oakes, also a painter, and two months later sailed for Antwerp. In the ensuing years he made periodical trips abroad, first traveling and studying in the principal countries of Europe and later spending the greater part of his time painting in Holland. The first sketch for his celebrated painting "Mid-Ocean" was done aboard ship in 1893, and the large canvas was begun that autumn at Volendam, Holland. The picture was hung at the Salon in Paris the next year, and was later awarded numerous medals and prizes in America. "Mid-Ocean" seemed to sum up all the observations he had made of the sea. Shown with other notable work at an exhibition in Boston, the painting was commented upon favorably by Winslow Homer, who was surprised to find the artist so young. "Why, you are only a boy," he remarked to him. Amy Lowell enthusiastically wrote: "I never saw a picture that gave me the sense of mid-ocean that yours did. I have seen that a thousand times, and your picture was refreshing like a breath of sea air."

"Mid-Ocean" is now in the possession of the Berkshire Athenaeum at Pittsfield, Massachusetts. Some other of Mr. Woodbury's well-known canvases are "The Rainbow," in the City Museum at St. Louis; "Monadnock," in the Corcoran Gallery in Washington; "Great Cliff," in the Metropolitan Museum of Art in New York City; and "North Atlantic," in the Boston Museum of Fine Arts.

As time went on, Mr. Woodbury became firmly established among the foremost painters of the country, receiving many awards. To mention only a few — the Gold Medal at the Atlanta Exposition of 1895; a Silver Medal at the St. Louis Exposition of 1904; a Gold Medal for painting and a Medal of Honor for water colors at the Pan-American Exposition held at San Francisco in 1915; the Dana Gold Medal from the Pennsylvania Academy of Fine Arts in 1924; the Palmer Marine Prize from the National Academy of Design in 1932; and the Noyes Prize from the American Society of Etchers in 1935.

William H. Downes, the well-known art critic, who in a comprehensive essay published in 1900 in the *Brush and Pencil* was among the first to acclaim Mr. Woodbury's art, paid him after more than three decades an eloquent tribute. In "American Painters of the Sea," published in the November 1931 issue of *The American Magazine of Art,* he wrote:

> Woodbury . . . with the perilous endowment of a great facility, had the

nerve to turn aside from the too-easy success of his early years, and to go back to fundamentals, eager as he was to do things of permanent value and large significance. Severe training and original thinking have made of him a painter who stands apart. His ambition has been justified and fulfilled. He does not attempt to show us the whole Atlantic Ocean, but gives us stirring hints in a segment — a single wave, perhaps — which carries in itself implications of all the vast sea three thousand miles wide. Most of his works are of this fragmentary but symbolic character; he is a thoroughly modern specialist, working a lode of his own finding. His color is fine and his style has true breadth. He has worked out a complete philosophy of art for himself, and it differs in one important way from most of the philosophies of art with which I am familiar, that is, it seems to work; it seems to meet the requirements of everyday practice. Perhaps this is one of the reasons why he has been such an influential and useful teacher. He has exercised a wide and wholesome influence. . .

Mr. Woodbury's judgment and ideas on art created a great demand for his services as a juror. He served on every important art jury in the East, the most notable assignments being at the Carnegie Art Institute at Pittsburgh for the Annual International Exhibitions of 1921 and 1922. Among the jurors associated with him for the Twentieth Annual Exhibition were, among others, Charles W. Hawthorne, George W. Bellows, Edward Redfield, and the Englishmen George Clausen and William Nicholson. The following year only four members constituted the Carnegie Jury, and Mr. Woodbury was one of them. The American Charles C. Curran, the Englishwoman Laura Knight, and the Frenchman Lucien Simon were with him. This jury met in London and Paris for the English and European selections, and later proceeded to Pittsburgh to judge the American entries. The fact that Mr. Woodbury's work was chosen to hang in the exhibition for sixteen consecutive years should be noted as a sign of high recognition.

Nothing could be more characteristic of the ceaseless artistic curiosity of Mr. Woodbury than his keen interest in the possibilities of painting from an airplane. His canvas "Earth, Sea, and Sky" was painted from a sketch which he made in a plane above Marblehead at a height of two thousand feet — in 1934, after his seventieth birthday. He wrote a few months later to an acquaintance:

I have done considerable work in the air making color sketches which have been complete enough not to require any further work on coming down. My first venture was in 1923 in an open plane but the later ones have been under more comfortable conditions. The last trip I made was with the object of chasing clouds and we found them at from twelve to thirteen thousand feet. The purpose of the picture is, of course, to give the sensation of the conditions rather than any literal description.

I find no particular difficulty in working from a plane as I am used to quick observation and direct expression. My general plan is to slow down to seventy miles an hour and keep a straight course, and I prefer a coast line for the variety of color and form. It is my opinion that there is a new field of

"Running In," an Etching by Charles H. Woodbury

adventure for our painter in the air since it involves a totally new emotional experience and we may well have some day an air school of painting. The field should not be left to the photographer.

Since the emphasis in the Library exhibition is upon Mr. Woodbury's prints, it seems best to begin with 1915, the year when the copper-plate for the first time shared his interest equally with paint. This year records the amazing number of some one hundred impressions, many of which are full statements. Perhaps the artist's greatest triumph in his etched work is his use of the copper-plate and needle in the manner that one would employ pencil and paper. His conviction that all drawings which are not successful should be destroyed was applied to the plate. This practice explains his uniformity of spontaneous and vital creation. He found that a vigorous and direct attack best represented the powerful motion of the sea, the thundering waves, and the running tides. He often said that each study, however casual it might look, had to be "invented." He invariably carried on a number of plates at the same time to avoid staleness; and in their rapid notations some of the prints are pure abstractions, depending upon the power of suggestion to create the desired effect.

"I have been working steadily on the etching for some months," he wrote to a friend in June 1915, "and have solved many technical problems that would make the summer's work of real value. My last list of subjects has been fishes and spring landscapes. Now I am going in for bathing ladies and people on the beach and dunes, with a dash of whatever else seems alluring for the moment. I am taking with me to Maine 100 plates or more and expect to cover them all before September — not so foolish, for I am seeking the old eternal things from a new angle, hoping to get deeper and truer insight . . ." His letters of that period were full of the joy which he found in etching. "I think that I will stop painting in favor of the new game," he wrote a few weeks later. "It is all the same thing, and I have painted a good many pictures after all. I am getting such a new view of things — it is like beginning my life of this kind of expression over again . . ."And he records his discoveries with excitement: "The expression of water in line is something quite new and promising. I find that I can just think water and let my hand travel about without watching it much. I have long known that associated lines have a thought equivalent, so that a thought may produce a line or a line a thought . . ." Countless passages, illuminating for his art and for art in general, could be gleaned from his correspondence.

Mr. Woodbury divided his prints into two categories. It is revealing to study his estimate of his own work, as the first group containing only one hundred and nine plates released for publication was chosen from his entire etched work, and the remainder were classified by him as experiments. When asked which of his plates he considered the most

satisfactory, he would answer that the experimental plates were those from which he learned the most. However, each plate is complete in itself with rarely a repetition, which is a point in contrast to the labored compositions so often seen in print exhibitions. Even the earliest of Mr. Woodbury's plates — like "Old Creek, Salem," 1888, "Two Old Black Houses," 1888, "Fisherman's Cottage," 1889 — reveal him as a fastidious technician. But the experimental plates made twenty-five or thirty years later show a strong development. To the smallest of these plates he brought freshness of vision, sincerity, and understanding. Although the drawing was slight compared to the more finished prints, he had gone straight to the heart of his subjects. In them one can trace his constant striving to bring these out of the circumscribed area of the studio, and to recreate nature's endless possibilities.

Plates of Narrow Cove, Ogunquit, will arrest first the visitor's attention at the exhibition. "Tide Rips," "The Ledges," "Narrow Cove," "Bathing Pool," "Sunshine and Shadow," and "Rocks, Narrow Cove" impress one by their powerful vitality. There is little consideration of detail; the emphasis is upon vibrant line and color value in mass. The strong light and shade give a robust quality to all these impressions. The Portsmouth series," The Ebb Tide," "Constitution," "The New Bridge," "Old Portsmouth," "Portsmouth," and the two prints entitled "Fishing," are plates in which the artist asserts his quick analysis of the subject, his ability to size up the composition and to convey the life around him.

To the best-known portion of Mr. Woodbury's etched work — to the prints which have made frequent appearances in international exhibitions — belong "Heavy Sea," "The Pilot," "The Pilot, No. 3," "Sea Pastures," "Porpoises," "Porpoises with Breaking Wave," "The Sea is Making," "Running In," "Easterly Coming," "Engine Trouble," and "Mid-Ocean." Only a study of the many thumb-nail sketches and pencil notes left by the artist could give an idea of the endless research and inner thought that made those subjects possible. Painted or drawn on anything that will hold paint or receive crayon, they portray punts, dories, fishing boats, clam-diggers, and fishermen in every conceivable position and action, in low and high tide, changing conditions of the sea, going out and coming in. These sketches were stepping stones to the realization of the accomplished impressions. They show that the artist had arrived at a point where etching was second nature to him, and where he was concerned with design only so far as it illuminated the scene which he saw or imagined.

Miss Leila Mechlin, an editor of *The American Magazine of Art,* wrote for the catalogue of an exhibition of Mr. Woodbury's etchings, held in 1925 at Frederick Keppel's in New York:

> The sea and mountains have for some years been Mr. Woodbury's favorite themes. There is a kinship between these two great manifestations of nature

both in sense of vastness and strength, and this Mr. Woodbury has felt very keenly and interpreted in his paintings. It is this same feeling which is to be found in his etchings and even in a more impressive form. An etching always seems to be the essence of things felt but unsaid, and thus these etchings of Mr. Woodbury's are really eloquent. He pictures the stern rock-bound coast of Maine with a few lines and gives an adequate impression of its bold grandeur; with a few more lines he brings before our vision the open sea and awakens the same sensibility that the limitless, restless waves themselves may have stirred; he gives a picture of the mountain tops, and the observer is bound to comprehend their lofty stateliness; or he presents a scene on the beach, and instantly one is transported to the gayest center of an American summer resort.

And what is more interesting is that all this is accomplished with rather rugged lines and almost rude simplicity. This is something more than skill; it is masterly and of a kind which is rare. Here is a man with the artist's vision who has something to say and knows how to say it. His way is his own and his message is very worth while. This is modern art, and art which is essentially American; it is vital, forceful and sincere. In one of these etchings no larger than a man's hand there is as much as in a painting many feet in dimensions — indeed, much more than in most painting.

However, it would be wrong to regard Mr. Woodbury's work as restricted in subject, as a glance at the titles of his plates may show. Animals demanded much of his attention, and perhaps the best-known of his prints, although by no means the most successful, are those depicting elephants in motion. Four such plates appear done in rapid technique, where gradation of line can be found to display everything from the milling motion to the texture of tough hide. A few right lines captured the movements in as short a time as possible, so that the relationships are all of a single moment.

There are notable plates depicting trees in every season of the year and in all conditions of the weather. "Jamaica Pond," "The Wood," "The Valley," "Pitch Pines," "Old Willows," "Cleared Land," and a number of interesting smaller plates made at Oakwood and Jamaica Plain represent this group. A combination of rhythmic lines in pure etching is used in these beautiful plates, which are fully on the level of the prints of surf-drenched rocks and the ocean. The long and short strokes identifying the species of trees show a command of an entirely original technique. The smaller plates are masterly sketches from nature, done in one inspiration, and with absolute rightness of drawing.

In the final analysis, Mr. Woodbury's etched work is a search for order and simple laws. He was an innovator, whose direction will provide thought for years to come in the development of the graphic arts. One cannot link his name with any master of the past, so individual is his later work. He did not tie his art in the milieu of well-established schools, and was not concerned with the genres to which it belonged. His method of recording was wholly unconscious, so that the observer, through the rhythmic juxta-position of lines, is made to realize the im-

aginary qualities of the subjects. Yet accurate sight, choice, and clear expression are elements which are ever present in good art. Mr. Woodbury recognized the force of nature and in presenting it he knew how to create a sensation of the geographical character of the particular place. His method, although simple, defies technical analysis, and raises few issues which concern structure or form.

The following paragraph from John Taylor Arms's fine essay "Charles H. Woodbury, Etcher," which appeared in the November 1934 issue of *Prints,* is illuminating:

> . . . Here we have a technique which is among the most personal I know in contemporary etching. Often apparently summary and careless, his draftsmanship reveals a sure knowledge of form and an appreciation of the tremendous significance of linear beauty. He can etch the wind by the rightness of the lines by which he portrays the bending trees; the volume of water by the weight of his line, and the swirl of the tide or the river's eddying current by its direction and sense of movement; he can etch rocks by lines partaking of their characteristics and forms; the nude body by those which caress and reveal its contours. All this is the very essence of suggestion, and suggestion, is, by the inherent nature of the medium, the essence of etching, whether the print be created in terms of few lines or many.

But Mr. Woodbury's purpose in etching may perhaps be best described in his own words: "My general interest in line," he wrote, "is for its suggestive value, as it conveys the thought of force or motion, and leads the attention. I use it to indicate light and shade rather than fully to express it and prefer that it should not lose its identity as line except in the few places where complete description is necessary. The line is used for itself as sensation and not as imitation and has often the value of a graphic gesture. It is as abstract as a word and stands for a sensation as the word does for an object."

The present exhibition is an important memorial, which affords students and connoisseurs an opportunity to see what a valuable contribution Charles H. Woodbury has made to the graphic arts.

The Early Anti-Slavery Propaganda

(*Continued from the November issue*)

The Traveling Agents Convert the Countryside

"THE National Society is now organized," Elizur Wright wrote to Theodore D. Weld on the last day of December 1833, "the question is whether it shall *live*. We want a number of faithful and mighty agents, in whose persons the Society shall live and breathe and wax strong before the public. We must have men who will electrify the mass wherever they move — and they must move on no small scale."[1]

In the four years to come Wright's bold plans were executed to the full measure he had hoped. It was the seventy-five agents commissioned by the American Anti-Slavery Society to carry the faith through the Northern states who built up the great network of anti-slavery societies, the organization which kept public opinion seething in every community and contributed an indispensable part of the needed funds. The average agent, particularly in the early history of the Society, was a minister who in his zeal left pulpit and study, prestige and home, to travel for six months at a time in jolting stage coaches from one tavern or one stranger's home to another, regarded by all but a few as a crazy trouble-maker if not an actual firebrand and insurrectionist. He was stoned, pelted with garbage, and shouted at as he spoke nine or ten times a week to restless, noisy, and hostile audiences. The ideal agent was the minister who at the end of two hours had the audience on their feet, clamoring to form an anti-slavery society, subscribe to the *Emancipator,* and circulate petitions.

That the agents should be men of spirit and endurance equal to their task was the responsibility of the agency committee. Arthur Tappan considered its work important enough to act as chairman all through his seven years as President. Elizur Wright and Joshua Leavitt were *ex officio* members. After his arrival in the office, James G. Birney joined the group. The fifth man on the committee was usually La Roy Sunderland, a Methodist minister and editor of the New York denominational paper *Zion's Watchman,* who could give useful advice on the conduct of agents at church conferences. The agents when in town took part in the discussions held an hour or so before each regular meeting of the executive board. The agency committee chose its men with the utmost caution, having learned by experience that an inept appointee was a positive danger to a cause as dynamic as anti-slavery. Candidates were recommended by well-known abolitionists, but behind each appointment usually lay a month's correspondence by Elizur Wright with other acquaintances in the nominee's area concerning his personality, intel-

lectual attainments, and religious character, his powers as a speaker, and reliability in financial matters. "Sincerity, knowledge of the subject, and circumspection" were not enough, wrote Wright to Weld of one of the latter's protégés. "Has he the efficiency, the *vis vividu,* the galvanism that can re-animate the dead as well as the steadfastness that can withstand the onset of the living?"[2] Equal care was exercised in assigning the agent to his field. When a man was already known and respected in a particular area, he was sent there. Huntington Wyman, a Lane Seminary and Oberlin College follower of Weld's, went on his first mission to Chautauqua County, New York, where he had once been a popular postmaster and an officer in the militia. As Weld explained, "he had a large amount of *capital in character* invested *there* [so] we thought he had better *go there* and trade on it for the cause."[3]

The agents were instructed to report their work and expense accounts monthly to Elizur Wright, who maintained contact with them as they traveled, both to watch their performance in the field and to extract material for publicity. It was an unrewarding job at best, for unfortunately the best agents often made the worst correspondents, and some of them, like Weld, had a phobia against publicity. For the grueling work they performed, unmarried agents received eight dollars a week and traveling expenses (the same compensation that the American Bible and Tract Society paid their agents), and men with families $600 a year. A strictly itemized list of expenditures was required and any extravagance or padding, like that of the Reverend C. P. Grosvenor who charged for making use of his own horse and carriage, was sternly disallowed.

What came to be a highly successful method of adding anti-slavery workers at small expense was the system of local agents, suggested early in 1834 by the Reverend Samuel J. May, then of Brooklyn, Connecticut. These were "generally Professional men, lawyers or physicians in good practice, or Ministers with congregations,"[4] who undertook an occasional day or week-end jaunt to speak for the cause in their own neighborhoods. They received traveling expenses; and, if they were ministers, the society hired a substitute for their pulpit during any Sunday absence.

Beyond their own preaching experience, most of the agents had little special training for their work unless they heard a course of Theodore Weld's lectures. Their only guidance was the pamphlet *Particular Instructions to Agents.* Of course, the committee would already have tested the doctrinal soundness of the new agent, but the *Instructions* gave him a few hints on emphasis: "Insist principally on the SIN OF SLAVERY, because our main hope is in the consciences of men," adding an injunction to dwell upon the principle of abolition rather than any specific plan for its execution which opponents might pick apart. It also warned them to use the greatest precision with regard to "FACTS, for they chiefly influence reflective minds."

On arriving the agent was first to visit anti-slavery friends known in the area; next he would call upon ministers and other leading citizens "and labor specially to secure their favor and influence." Only then should he plan a public meeting, securing a church if possible, or some other convenient hall, and advertising the event in newspapers and church notices, stressing the fact that no collection would be taken up. If everything went well, the enthusiasm generated at the meeting would find its outlet in the founding of a society. However tiny, this would serve as a nucleus for expansion of anti-slavery activities in the vicinity. Though it was manifestly unwise to dampen this ardor by passing a collection plate at the initial meeting, the agent could announce a time and place where he would be available to receive contributions. Before moving on to the next town, he would leave a few suggestions for continuing the work, perhaps hold the first Monday evening prayer meeting for the "poor slave" to see the custom established, emphasize the value of the American Society's publications, and put the society's leaders in contact with the New York office. His parting assurance to the local nabobs would be that in the benevolent spending of the world's wealth lay a sure road to godliness.

The agent was to practice the utmost frugality. As the *Instructions* concluded:

> We will only remind you that the Society is but the almoner of the public — that the silver and gold are the Lord's — that the amount as yet set aside by his people for promoting this particular object is small — our work is great and our resources limited — and we therefore trust that you will not fail to use a faithful economy in regard to the expenses for traveling. . .

The five traveling agents, who were all the society could afford during the first year and a half, visited the important cities and towns in New England and New York; there were too few of them to attempt any slow sweeps through the countryside. The most successful among them was the Reverend Amos A. Phelps, "a masterly expounder and advocate of the doctrines of abolition," who left the Pine Street Church in Boston early in 1834 to work at a salary of $1,000. By the end of the year Phelps had made considerable headway, organizing anti-slavery sentiment at conventions first in Maine and then in New Hampshire. The committee then transferred him to upstate New York, to work there with the Englishmen Charles Stuart and George Thompson, so as to awaken an interest preparatory to the annual meeting in May. By the time Phelps was recalled to replace William Goodell as editor of the *Emancipator,* the committee had reimbursed him for expenses of $760 incurred in New York state alone.[5]

Phelps's most eventful experience was the weeks he spent in New England escorting George Thompson, the "wandering insurrectionist," as the Boston *Transcript* called him, who attracted mobs and vegetable

refuse in a quantity never heaped upon any other agent. Thompson had been invited to America by William Lloyd Garrison, becoming thus the first of a series of embarrassments visited upon the American Society by the *Liberator's* editor. He was forced to return home after six months because of the hostility aroused by his furious attacks on slavery and his foreign origin.[6]

The most famous feat performed by any agent in this early period, however, was Henry B. Stanton's single-handed abolitionizing of Rhode Island in 1835, resulting in the huge convention at Providence in February 1836, to which 422 delegates from all parts of the state flocked in spite of bitter winter weather. The meeting ended in the reorganization of the Rhode Island State Anti-Slavery Society and the raising of $2,000 for its first year's operations. Rhode Island reluctantly released Stanton to work in other sections of New England, where he charmed unheard-of sums of money from every local society that welcomed him.

In this early period the agency committee made good use of the system of local agents, the first of whom began work in February 1834. A special attempt was made to secure them in Connecticut, always inhospitable to anti-slavery agitation, but the most promising of these, the Reverend Thomas Huntington of Brooklyn, was too discouraged after three months of desultory speaking (entailing an expense of $21.34) to continue his labors.

The "Lane Rebels" in Ohio

BY the beginning of its second year the society felt its financial foothold sufficiently firm to lay plans for extending the organization to the West. The agency committee began inquiries about agents for Illinois, Indiana, and even Michigan, but for the time being it was obvious that the most promising field would be Ohio. Theodore Weld was the evangelist of this crusade, and his apostles were the Oberlin students who had seceded from Lane Seminary in Cincinnati over the slavery issue. Weld had already made a reputation among Ohio audiences speaking for the temperance cause. He was at his best in rural surroundings, holding meetings in barns, schoolhouses, frame churches. "The stateliness and Pomp and Circumstance of an anniversary I loathe in my inmost soul," he wrote to Lewis Tappan, refusing the latter's entreaty to speak at the American Society's third annual meeting. "I am a Backwoodsman — can grub up stumps and roll logs and burn brush heaps and break green sward. Let me keep about my *own* business and stay in my *own* place."[7] In the course of eight months in 1835 he laid the foundation for the anti-slavery movement in all of Ohio. He pounded whole towns into submission with the insistence of his great voice, speaking night after

night, five to fifteen times in a single village. Everywhere the story was the same. "At Bloomingsburg, the cause," he wrote to Wright, "was opposed by many of the citizens among the most influential." At Concord "nothing had been done in the cause. *Now* the piety, Character and influence of the place is *decidely abolitional.*" At Oldtown "opposition was loud and ferocious, threatening personal violence. After the fifth lecture, it died away entirely and at the close of the last lecture, every soul present rose up and pledged themselves to the principle of *immediate* abolition."[8]

Weld's success convinced the agency committee of the wisdom of a policy he had been urging from the beginning: the necessity of concentrating their lecturing on the rural areas. He wrote to Lewis Tappan:

> "Let the great cities *alone,* they must be burned down by *back fires.* The springs to touch in order to move them *lie in the country.* Sometimes in Ohio I found it utterly impossible to find rest for the sole of my foot in the capitol of a county; but spend a few weeks in the towns around it among the yeomanry and instead of being thrust out, I would be invited and importuned to go to the country seat."[9]

Having broken the sod in Ohio, Weld with heavy heart left his friends there to crack the stubborn resistance in up-state New York. Giving his first lecture in a Utica church from which an angry mob had driven the state anti-slavery convention three months before, he converted the whole audience with such thoroughness that Utica became the center of the movement in the state.

In Ohio Weld's disciples, the "Lane rebels," took over the work — James A. Thome, William T. Allan, Sereno W. Streeter, Samuel L. Gould, John W. Alvord, Augustus Wattles, Marius R. Robinson, men to be permanently identified with the West as abolitionist ministers or professional anti-slavery workers. They lectured all through their Oberlin vacations, or left their theology classes for three months at a time to tour different sections of the state. Their excursions were Weld tours in miniature — the same incredible pace, the daily and nightly harangues leaving behind a new society or an old one revitalized. The young men spoke on temperance, religion or any topic until they could gain an audience and then, turning the fire of anti-slavery upon it, often endured the same abuse, riding off at the end of a lecture with their horses' tails ignominiously shaved while the unregenerate scoffed in the streets.[10]

It was in the summer of 1836 that the executive committee, encouraged by the doubling and tripling of anti-slavery societies and by the large pledges to the treasury made at the recent annual meeting, decided to expand the force of some fifteen "permanent" agents to seventy. Weld stopped his own lecturing and, with Stanton and Whittier, traveled over New England, New York, and Pennsylvania searching out and hiring agents. For material in Ohio he relied upon the Lane rebels' recommendations of their fellow students at Oberlin.

Amos A. Phelps and Elizur Wright revised the *Particular Instructions to Agents* to suit the new program, and all agents, new and old, "about to rush upon the 'hydras, gorgons and chimeras' dire of prejudice and slavery" were summoned to a meeting in New York on November 8, for the purpose, as Wright defined it, "of kindling warming, 'combustionizing' and in short getting the whole mass to a *welding* heat."[11]

The group went down in the movement's history as "The Seventy." Apparently between forty and fifty actually attended the convention, but all agreed that it accomplished its design. "We held three meetings a day, scarcely allowing ourselves time to eat," said William Lloyd Garrison later, and at nearly every session Weld was describing, repeating, re-emphasizing the ways of meeting hostile, neutral, or favorably disposed audiences, of convincing the illiterate and the intellectual, of winning over prominent citizens, circulating the society's publications, and soliciting funds. "Weld was the central luminary around which they all revolved,"[12] Garrison wrote, but at the end of three weeks his light was nearly burnt out. His voice was gone — he could never thereafter speak for more than a few minutes in an animated conversation without hoarseness and pain — and it was not until several months later that he had regained strength enough to enter the movement again.

Carrying the Cause to Michigan, Indiana, and Illinois

BY the end of 1836-1837 the executive committee reported at the annual meeting that sixty-five agents had been active for longer or shorter periods, working an aggregate of thirty-two years. Most of them had been distributed through the already abolitionized sections of New England, New York, and Ohio, to reinforce public opinion there. Their work cost the society $15,725 in comparison to the $1,800 spent on agents in the first year and a half. Renewed efforts were made in heathen Connecticut to arouse enough anti-slavery sentiment to form a society, no less than six agents being assigned there. At least six, too, went into Pennsylvania, an area still virtually unexploited. A feature of the Pennsylvania campaign was the thorough-going attempt to reach the Pennsylvania Dutch. Two German-speaking agents accepted appointments; Theodore Weld undertook to compose two weekly columns for German newspapers that would print them for a $5 weekly payment; and a few tracts and the popular *American Anti-Slavery Almanac* were translated.

The first women, trained by Weld among the Seventy, started out during this year: Sarah and Angelina Grimké of South Carolina. The novelty of the Grimké sisters' public appearance and particularly the excellence of Angelina's lecturing attracted great crowds and equally great notoriety in Boston and the out-lying towns; but as they innocently

precipitated a quarrel among the abolition leaders which did much to sap the movement's strength, their agency was probably of more lasting benefit to the cause of women's rights than to that of the slave.[13]

The extended program, however, was cut short in its prime by the panic of 1837, which threw the executive committee into such a state of jitters that it first asked the agents henceforth to collect the amounts for their own salaries and expenses, and in a few months discharged about half of them.

A new species of anti-slavery worker now appeared on the scene, the financial agent, whose function was solely to collect subscriptions and overdue pledges. Eight were appointed in the year following December 1837, at salaries ranging from $300 to $1,000 a year. None of them ever collected so much money and created so much good feeling as Henry B. Stanton, or his fellow Lane Seminary alumnus, Samuel L. Gould. After most of the traveling agents, unable or unwilling to raise money to support themselves, wound up their tours, the burden of the field-work fell upon the local agents, who cost the society only occasional dollar-seventy-five stagecoach fares and five-dollar tavern bills. The committee sent out local agents' commissions in monthly batches of twenty or more, and even though they could no longer supply ministers' pulpits while their incumbents spoke elsewhere, over half of the 128 local agents to whom commissions were sent appear to have accepted them.

The organization, however, was never again to function with such force as in the year of the "Seventy" agents. In some measure, the need had passed. An abolitionist was no longer a marked man. The anti-slavery cause, as it became associated with the major political issue of free speech, took on an air of respectability which attracted followers by itself. Most societies were firmly established, often even taken for granted, in their communities; new ones could make a start without impetus from the outside or even much opposition in local circles; and nearly all of them had learned the propaganda techniques well enough to take the responsibility for furthering the cause in their own areas.

Because of these circumstances, 1838 would probably in any case have seen a shrinkage in the lecturing staff. But the executive committee had no choice except to retire, after all the New England societies as well as the New York Society decided in May 1838 to assume the entire direction of the activities within their borders. During the following year most of the agents who wished to continue their work transferred to these state societies.[14]

Only one or two arenas in the East remained open to the American Society's agents, principally the church conferences, a favorite sphere for abolitionist ministers after Weld's successful lobbying at the June 1835 session of the Presbyterian General Assembly at Pittsburgh. As late as May 1839, the executive committee was renewing the commission of

the Reverend George Storrs of New Hampshire, with his salary of $1,000, especially to visit the Methodist conferences.

There remained also the state of New Jersey, where abolition had made so little headway that no state society had even been formed. The agency committee sent the Reverend George W. Finney there in September 1838, allowing him $700 salary and $75 to move his family, and appointing a book agent to work the territory with him. The two apparently concentrated upon northern New Jersey, particularly Newark.

With half its functions shorn away, and further encumbered by debt, the American Anti-Slavery Society decided in the summer of 1839 to develop the one major field that still lay open to it — the West, where the new state societies were still feeble enough to welcome aid and comfort. The executive committee with something of their old ardor planned to send twenty agents to Michigan, Indiana, and Illinois, and urged Weld to undertake a tour to select them as he had chosen the "Seventy" three years before. At the same time Birney wrote his old friends in Cincinnati for information and advice on procedure, and Stanton once again revised the *Particular Instructions to Agents*. Weld, however, refused the mission because of the strain it would entail upon his voice, and the twenty were selected by correspondence.

At least six had actually reached their new posts, including three in Michigan, the Reverend John Cross, who moved his family to Chicago, and Arnold Buffum, who went out from Pennsylvania to Indiana, before they received the news that the society would not be able to support them. The Michigan agents transferred to the state society in Detroit, while Cross and Buffum, with no societies in their states to employ them, continued their work under conditions of actual privation.

"Always in Debt, and Always Getting out of Debt"

THE problem of financing was from the start a harassing struggle to reconcile the ambitions of the executive committee with an inefficient system of procuring resources. With no permanent fund and with no possible means of calculating their income for a year ahead, the treasurers never knew until they closed the books on the first of May whether they would report a deficit or a surplus at the anniversary meeting. "We are always in debt," Birney admitted candidly to Congressman Franklin H. Elmore, "and always getting out of debt."[15] (Birney's sanguine assertion was another abolitionist half-truth, for though he was writing during one of the two years when the society broke even, its old debts were standing unpaid, accumulating interest,) The trouble was irremediable, being inherent in all systems depending upon voluntary contributions. Princely sums might be pledged in a moment of strong feeling, but the rules allowed no coercion.

One function of the anniversary meetings was to inspire in the delegates such fervor that they would not only make liberal pledges, but carry home their zeal undiminished to the constituents who were expected to raise the money. The moment for asking new pledges was always carefully chosen, when the applause from a ringing peroration had barely died down. They were generous, and after adjournment the secretaries energetically followed them up with an appeal in the *Annual Report* and notices in the anti-slavery newspapers and magazines, dwelling upon the sacred privilege of contributing to a glorious cause and the mockery of faith without works. The auxiliary societies were urged to confirm the pledges of their delegates — and appoint collectors to receive monthly contributions. "Whenever *five dollars* or more are collected," the plea went on, "it should be remitted, without delay . . . *by mail.* This conveyance is almost perfectly safe, and the use of the money for one month, in this advancing cause, is worth more than the postage."

In the New York office it was usually the assistant treasurer who received the money or the drafts, the position of Treasurer being chiefly an honorary one, occupied by John Rankin, the wealthy New York merchant and a backer of the society second in munificence only to Arthur Tappan. After the 1837 panic the assistant treasurer had a depressing job of considerable drudgery, especially as he now discharged the duties of publishing agent as well; the executive committee was constantly accepting the resignation of one incumbent and searching for another.

The staff were always hatching some new scheme to insure a smooth and regular flow of money into the treasury. The most ambitious and longest-lived was the plan built up in 1835 around the monthly magazine the *Anti-Slavery Record,* which the society offered to send free to every contributor of twelve and a half cents monthly. The last Monday evening of each month, set apart in most anti-slavery circles for "a concert of prayer for the enslaved" was recommended as a suitable time to take the collection. The *Record* regaled the contributor with the sight of his name, or at least the name of his society, in print, together with the amount of the contribution. The magazine was well received, being especially in demand by small boys who hawked papers and pamphlets on the streets of New York. However, after a career of three years, it became a casualty of the panic of 1837.

James G. Birney thought that the money contributed to the American Anti-Slavery Society was "greater, perhaps, than is paid into the treasury of any one of the Benevolent societies of the country."[16] The society's income certainly increased at a phenomenal rate, from $1,048.05 in the first six months to $25,000 two years later and nearly $50,000 the year of its collapse; but expenditures even in the beginning were right at the heels of income, and almost immediately bounded ahead, finally outdistancing revenue altogether.

The executive board's policy was not to accomplish as much good as possible with the money they could count upon. They saw only the crying needs of the cause and spent everything that came in with the daily mail — payments on pledges, legacies, jewelry sacrificed by young women, and miscellaneous gifts like four bags of coffee from the Haiti Anti- Slavery Society; and begging and borrowing the rest, trusting that a fresh appeal at the next annual meeting would cancel the deficit.

Before the eyes of the public, of course, it was important to appear financially stable. Hence the items in the Treasurer's reports, printed in each *Annual Report,* were shifted around, vaguely defined and lumped together in innocuous groups like "postage, advertising, discount, interest, etc." so that the casual observer would receive an impression of solvency, with not much margin of safety to be sure, but nevertheless fairly secure. No mention ever appeared in the credit column of "loans obtained," these increasingly frequent transactions apparently being concealed among "New York State contributions."

The saving circumstance was the fact that the Treasurer until the last two years always had enough surplus remaining from the general donations, after making his disbursements for staff and agents' salaries and office expenses, to underwrite the deficit inevitably incurred by the publishing agent. This deficit in the first year amounted to $537, nearly ten times the $55.40 income from subscriptions and sales of the publications; and even in 1837, one of the two years in which the society's income and expenditures balanced, and when the *Emancipator* and the magazines had the largest number of subscribers, the publishing agent could collect only $10,500 to meet the expenses of $14,780.

It was fortunate that the executive committee let the periodical publications slump after 1838, and concentrated instead upon tracts like Weld's *American Slavery as It Is.* Though these and the *Emancipator* cost the Society twice what it had previously spent upon the paper and the magazines alone, doubling the printing contracts from $10,260 to $22,360 a year, the sales set the publishing enterprize on its feet for the first time. This was fortunate, because the Treasurer was now showing a deficit in his own accounts, as he was caught with an expanded staff of agents at the moment when the panic and the new independence of the state societies reduced their contributions by half. The staff was immediately cut, but the agents' bills for past services continued to flow in, and these with the office expenses were still costing $25,000 a year when the organization broke up in 1840.

The society ended the fiscal year of 1840 with an over-all debt of $2,841. The accumulated debt for this and the four other red-figured years was announced to be $6,590.74,[17] a sum which, with the discord within the society, led the executive committee to relinquish its responsibilities at the seventh anniversary.

Most of the Money Came from Small Donors

THE executive committee was always anxious to give the public the impression that the organization rested upon a broad base of popular support, living by the pennies of the masses rather than the fat checks of a few wealthy individuals. "To show you the extremes that meet at our treasury," Birney wrote to Elmore, "General Sewall of Maine, a revolutionary officer, eighty-five years old — William Philbrick, a little boy near Boston, not four years old — and a colored woman, who makes her subsistence by selling apples in the streets in this city, lately sent in their respective sums to assist in promoting the emancipation of the 'poor slave.' "[18] For the first two years, when gifts were few, the treasurer's reports listed the contributors by name. Thereafter such lists were impractical, and the treasurer, with an eye to the pride of the state societies, recorded the donations by states, distinguishing in the cases of Massachusetts, New York, and Pennsylvania between money from Boston, New York City, and Philadelphia and contributions from the remainder of the state. Anyone who desired to see a more specific list could consult the *Anti-Slavery Record* each month.

In spite of these disguises, it was apparently generally believed both within and outside the anti-slavery movement that the cause was almost entirely sustained by the New York merchant-philanthropists — notably Arthur Tappan, John Rankin, and William Green, Jr. — whose names were permanently affixed to the roster of the executive committee, as well as identified with any number of other reforms of the day. For the first two years and to a lesser extent the third year this conviction rested to a considerable degree upon fact. The New York group (together with a wealthy Philadelphian who gave $500) supplied nearly three quarters of the $992 which supported the society in its first year; and the New York group alone gave over half the $9,146 which it received in 1835. Of this sum, Arthur Tappan contributed $3,000, John Rankin $1,200, and William Green, Jr., $1,000, the greater part of the remainder being furnished by a wealthy group of Boston and Portland abolitionists. The office staff worried about the lack of popular support. "I need not say to *you*," Elizur Wright wrote to Weld early in 1835, "that the laws of human nature forbid that money-making men, however friendly to this cause, should continue to give liberally *unless* they see others, as fast as converted, coming up to bear their share of the burden."[19]

The following year William Green transferred his support to the moral reform movement, contributing only $333.33 to anti-slavery, while John Rankin continued his monthly subscription of $100, and Arthur Tappan gave $2,600; by this time the cause had acquired Gerrit Smith, of Peterboro, New York, heir to a great land-speculating fortune, who gave $1,000 during the year. These sums, however, made up less than

a third of the $17,900 which the American Anti-Slavery Society raised during the year, and by the following year contributions of this magnitude from wealthy individuals accounted for only about one-fourth of the Society's $27,780 income.[20]

The burden, as the sponsors of the movement had hoped from the beginning, had been assumed by the auxiliary societies. The change, Elizur Wright thought, was salutary, for now the society could be run less like a business venture, carefully balancing profit and loss, and more like a crusade. "Our committee once in a while falls into a fit of practical 'expedience,' and puts *prudence* against faith," he complained to Weld. "Our friend A. T. should be disabused of the idea that if he and G. Smith and two or three others should fail to pay their notes at *three o'clock* some day, the cause of God's oppressed would fall through![21]

The day actually came, in the panic of 1837, when Tappan and Rankin were forced to repudiate their obligations and found themselves left with only their personal services to contribute. But in spite of their loss, the society received the largest revenues of its career, $32,500, in donations from the auxiliaries, most of them slowly collected in towns and villages in sums of from twenty-five cents to ten dollars. The two most powerful states, Massachusetts and New York, gave approximately two-thirds, but Maine, New Hampshire, Connecticut, and Ohio each raised over a thousand dollars, Vermont two thousand, and Pennsylvania three thousand dollars.

When the executive committee in 1840 declared the society bankrupt, it was not because the financial panic had deprived the movement of its wealthy backers, but because the ordinary members of the 1350 anti-slavery societies were suffering hard times; and, in addition, because they no longer felt that a national society was needed to conduct the crusade.

JANET WILSON

(*To be continued.*)

Notes

1. December 31, 1833, *Weld-Grimké Letters*, I, 121.
2. January 29, 1835, *ibid.*, I, 204.
3. Weld to Lewis Tappan, December 22, 1835, *ibid.*, I, 249.
4. *Elmore-Birney Correspondence*, 17.
5. For the history of Phelps' agency, see the following: Agency Committee Minutes, January 14, February 18, April 19, August 19, October 1, 1834; January 22, May 29, July 31, September 9, November 3, December 15, 1835; Elizur Wright to Weld, February 20, 1834, *Weld-Grimké Letters*, I, 129; American Anti-Slavery Society, *First Annual Report*, (New York, 1834), 40.

6. For Thompson's American mission, see: Elizur Wright to Weld, January 9, 1835, *Weld-Grimké Letters*, I, 196; Agency Committee Minutes, January 22, February 14, March 3, 1835; The *Abolitionist* (London), May, 1835.

7. April 5, 1836, *Weld-Grimké Letters*, I, 286.

8. Weld to Wright, March 2, 1835, *ibid.*, I, 206.

9. Weld to Lewis Tappan, April 5, 1836, *ibid.*, I, 287.

10. See the reports in the *Emancipator*, as February, May 12, May 26, 1836.

11. Wright to Weld, September 22, 1836, *Weld-Grimké Letters*, I, 338.

12. Garrison to Henry E. Benson, December 3, 1836, Garrisons, *Garrison*, II, 116.

13. The Weld-Grimké letters for the period between June, 1837 and May, 1838 discuss the Grimké sisters' speaking engagements in detail. They were not technically agents of the American Society. For other women considered as agents, see the Agency Committee Minutes, July 13, 1836, December 20, 1838, January 17,1839.

14. Agency Committee Minutes, June 7, July 19, 1838; Executive Committee Minutes, May 11, June 20, 1839.

15. *Elmore-Birney Correspondence*, 47.

16. *Ibid.*, 17.

17. Executive Committee Minutes, April 16, 1840; *Seventh Annual Report*, 17–18. The figures given here and above were compiled from the Annual Reports.

18. *Elmore-Birney Correspondence*, 17. See also *Human Rights* (New York), September, 1835.

19. January 29, 1835, *Weld-Grimké Letters*, I, 205.

20. "Income" as used in this part of the discussion does not include the proceeds from publications sales. The figures here cited have been compiled from the Annual Reports and the *Anti-Slavery Record*.

21. November 4, 1936, *Weld-Grimké Letters*, I, 347.

Ten Books

Everybody's Political What's What? By Bernard Shaw. Dodd, Mead. 1944. 380 pp.

THE book is supposed to be on politics, but in its forty-odd chapters it covers every imaginable subject from art and literature to vaccination and vivisection. Yet it is from the point of view of the statesman that Mr. Shaw discusses, for instance, education under such headings as "The Educated," "The Half Educated," and "The Corruptly Educated." Just as there are black men, colored men, yellow men, white men, we have in civilized society the military man, the economic man, the religious man, the scientific man, and the aesthetic man, and each receives here his full consideration. For as the author sums up his rambling book for the sake of reviewers: "There are five main directions in which a civilization can go wrong, mostly by falling out-of-date and being overgrown with superstitions through not weeding the garden. The five are its economics, its politics, its science, its education, and its religion. I maintain that in all five we are dangerously behind the times, and will go to pieces like all former civilizations known to us unless we give our institutions a thorough overhaul pretty frequently." The only radical cure, Mr. Shaw suggests, is "a completely up-to-date education within everyone's reach, technical and compulsory up to a certain point, and beyond that point voluntary, rational, and aesthetic to the limit of human knowledge and capacity." Mr. Shaw believes that people can neither govern themselves nor choose their governors wisely; and that majorities are neither wise nor infallible. "There are no vocational majorities; and wise government is the most highly specialized of vocations." In other words, Mr. Shaw is no Democrat. He calls himself a Communist, but he has some words of understanding also about Fascism. However, Mr. Shaw's views have been known long enough, and contrariness is the very essence of his wit. In its comprehensiveness, the book is a sort of final statement, and from a man of eighty-eight — even if the man is Mr. Shaw — it is a truly amazing performance. (*Z. H.*)

An American Peace. By Neil MacNeil. Scribner. 1944. 276 pp.

THE author, managing editor of the New York *Times* for more than a quarter century, argues that, in order to create a lasting and just peace this time, Americans must revise their thinking. The fundamental philosophy on which the planning of the peace is based must be the recognition of the inherent rights of the individual. However, the individual's fourfold freedom can no longer be assured by the road of "rugged individualism"; some measure of government control to insure just distribution has to become permanent, while in the international sphere an economic Bill of Rights must make raw materials accessible to all peoples. The author warns against the fatal mistakes of Versailles; this time the organization of the United Nations must be maintained. Instead of formal peace conferences and treaties, he proposes the tested functioning of special commissions and a fluid peace agreement capable of adjustment to changing conditions. He points out the enormity of the task of relocating and rescuing the refugee population, and suggests an area in Africa, instead of the too small Palestine, for homeless Jews. As regards the United Nations' future interrelation, Mr. MacNeil reminds us that Russia must be made to feel that collaboration is in her interest. Unlike Mr. Sumner Welles, he opposes the dismemberment of Germany and pleads for the recognition of the German people. (*M. M.*)

Lee's Lieutenants. By Douglas Southall Freeman. Scribner. 1944. 773 pp.

THIS is the concluding volume of Dr. Freeman's monumental study of the military organization of the Confederacy and the men who shaped it. Already carried past the victories of 1862 and 1863, the sweeping narrative traces here the disintegration of Confederate leadership from the death of "Stonewall" Jackson to the surrender at Appomattox.

At Gettysburg, the high-water mark of the Southern advance, the direction of the field was unfortunately divided between James Longstreet, Richard Ewell, and "Jeb" Stuart, men whose troubled state of mind "added to the dangers of the invasion." In a careful analysis of the historic encounter, the author concludes that much of the responsibility for the defeat lay with the wayward cavalry commander and that Longstreet's behavior was simply that of a man who sulked "because his plan was rejected by his chief." Even the leaders had not yet suspected that the afternoon of the Confederacy had come, but "attrition of command now exceeded renewal through the school of experience." The remainder of 1863 and the opening months of 1864 were marked by small but significant reverses, by vexatious personal quarrels, and by desperate attempts to replace the fallen brigadiers. After the sacrifices of the Wilderness and the "Bloody Angle," with Longstreet wounded and Stuart dead, Lee's tested organization was gone. Dr. Freeman describes General Beauregard's last theatrical efforts to save Wilmington, the endurance of "Lee's Miserables" in the trenches before Richmond, and the relentless pressure of the Federal pincers, strangling the Army of Northern Virginia. Unlike its predecessors, this volume is not dominated by the personality of any one commander but is studded with brilliant portraits of the youthful subordinates upon whom Lee was increasingly dependent. (*E. L. A.*)

The American Character. By D. W. Brogan. Knopf. 1944. 169 pp.

THE author, now a professor of political science at Cambridge University, taught for a number of years in American colleges and travelled rather widely in this country; he writes, therefore, from first-hand acquaintance with many phases of American life. How America has been "made" is the author's main topic, and he suggests that the Westward drive, the conquest of the land, determined, more than anything else, the American character. By the end of the 19th century the frontier era was over and rapid adjustment had to be made to a new way of life. Interest in education was intensified; the position of women grew stronger, and with it the home and the town itself became tidier; and with the help of the new roads and the new cars, urbanization spread to the rural population. Today the great cities have their own standards, and are representative of the regional diversity of the people. The thirty million immigrants who have entered the country in the past century have not yet been assimilated, even though their common speech, appearance, and ways and views of life conceal the racial variety. Mr. Brogan has a good deal to say about the political system, the rôle of Congress and of the Supreme Court, the schools and their function in Americanization, the newspapers, the radio, etc. "There is no country in the world," he writes, "where discussion of the world's affairs is carried on at such a high level as in the United States." Then he adds in parenthesis: "There are also few countries where it is carried on at such a low level, but that is another story." Indeed, in his effort to state the pros and cons truthfully, the author has so many reservations that it is easy to lose one's way in the discussion. However, the book is rich in acute and intimate observations, their wit tempered with friendliness. (*Z. H.*)

Prodigal Genius, The Life of Nikola Tesla. By John J. O'Neill. Washburn. 1944. 326 pp.

THE scientific superman of whom Lord Kelvin said that he "has contributed more to electrical science than any man up to his time" died in January 1943, at the age of eighty-seven — solitary, and forgotten by the general public. Born in Serbia, Tesla showed in early childhood uncanny powers of mathematical concentration and of visualizing mechanical processes. At twenty-five, in Budapest, he discovered the principle of the alternating current motor, based on the conception of a rotating magnetic field. His system contrasted with the direct-current method of Edison, to work with whom he came to the United States. However, it was not Edison but Westinghouse who believed in his discovery; and Tesla, in return for his support in the manufacture of the invention, waived royalties amounting to a large fortune

when Westinghouse was in financial difficulties. His laboratories in New York, Long Island, and Colorado Springs acquired a reputation for magical proceeding; an earthquake in the neighborhood caused by an experiment with an electric oscillator was only one of the sensational results. Among his pioneer experiments were those with cosmic rays; the invention of the molecular-bombardment lamp; the control of ultra-high voltage currents; the "very special radiation" which anticipated X-rays: the mechanical robot; the radio-controlled rocket; and the turbine that bears his name. Fêted at the time of his fame, he later lived the life of a hermit, working day and night (*M. M.*)

Peabody of Groton. By Frank D. Ashburn. Coward McCann. 1944. 444 pp.

THIS biography of the founder of Groton School reveals a simple, single-hearted man, whose convictions brought him success as a priest, an educator, and a financier. Endicott Peabody, whose death occurred on November 17 of this year, was born in Salem in 1857, a descendant of two wealthy merchant families. When his father became a member of the London firm of J. S. Morgan, young "Cotty" attended Cheltenham and Cambridge. Returning to this country, he found little satisfaction in the competition of State Street, and his one year as pastor of Tombstone, Arizona, convinced him that his real vocation lay in teaching. In 1884 with the encouragement of Phillips Brooks and Bishop Lawrence, Groton opened its doors, and for fifty-six years thereafter Peabody was "a granite block in a river of rushing lives all hurrying to the sea." Mr. Ashburn does not overlook the material development of the school, which as early as 1926 had an endowment of over three million dollars, nor the ranks of its distinguished graduates which include Franklin D. Roosevelt. An old Grotonian himself, he dwells lovingly on the Rector's sway-backed horses, his personal good-night to each lad, the boisterous games in the Headmaster's House, and the motherly warmth of Mrs. Peabody. As a churchman, Peabody cared little for theological subtleties, as a pedagogue he feared "the dangers of too much inquiry for immature minds." Although he mellowed with advancing years, his political views were Hamiltonian, and he hoped like Arnold of Rugby to develop a group of gentlemanly statesmen. Mr. Ashburn, like others who have written of Peabody, is hard put to explain his achievements but concludes that "reduced to simplest terms . . . he was fortunate, he was lovable, he was good." (*E. L. A.*)

Edward Bellamy. By Arthur E. Morgan. Columbia Univ. Press. 1944. 468 pp.

THE biographer, a former president of Antioch College and a former chairman of the Tennessee Valley Authority, has made a thorough and profoundly sympathetic study of the author of *Looking Backward*. Edward Bellamy was a New Englander, who, with short intermissions, spent the forty-eight years of his life at Chicopee Falls, a suburb of Springfield, Massachusetts, and died there in May 1898. Mr. Morgan outlines his externally uneventful life, occupied, when he had abandoned law practice after his first case, with reviewing and editorial writing, ventures in newspaper publishing, and finally concentration on his creative writing. He discusses different aspects of Bellamy's character, his philosophy and political economy, the sources and the significance of *Looking Backward* — which had the largest sale ever reached by an American novel except *Uncle Tom's Cabin* — and the founding of the "Nationalist" movement. The name did not then have its present connotations, but stood for nationalization of industry; in fact, the legislation permitting municipalities in Massachusetts to own gas and electric systems was one result of this reform movement. It is extraordinary how Bellamy in his Utopia of the year 2000, with its coöperative industrial army and money-less economy, anticipated many trends in social legislation; and one may well imagine the effect of his book at a time when mill hands worked twelve hours at nine cents an hour, and when the federal "parcel post" was considered radical. (*M. M.*)

Samuel Johnson. By Joseph Wood Krutch. Holt. 1944. 599 pp.

MR. KRUTCH'S book, written comprehensively for the general reader, is ad-

mirable for its wise understanding, plasticity of portrayal, and clarity of style. Supplementing the reports of Hawkins and Mrs. Thrale, and Boswell's immortal *Life* by recent information gained from Boswell's lately discovered *Malahide Papers,* the biographer appraises the characters of the Johnson circle with an admirable balance and warmly human sympathy. He spares no realistic detail of Johnson's shabby surroundings, his uncouth habits and fitful rudeness, his so-called bohemian life; but he shows him also as a most lovable and truly charitable soul. When he was poor, he not only gave freely to beggars, but sheltered under his roof still poorer, neglected folk who, after the death of his wife, constituted his family. "If I did not assist them, no one else would," he explained. The book throws a new light on many more features of Johnson's life and methods of work than can here be enumerated — on his much-discussed statement about writing for money; his natural indolence and passion for conversation; his famous letter to Lord Chesterfield, his skepticism in all matters, except religion; his Tory principles combined with absence of snobbery; his attitude toward the Thrales, and especially his relation to Boswell. Mr. Krutch is somewhat harsh upon Boswell, diagnosing him as a neurotic, who found life worth-while only as he could record it. (*M. M.*)

Timeless Mexico. By Hudson Strode. Harcourt, Brace. 1944. 436 pp.

"Since history is largely the record of the lives of the men, good and bad, who made it, I have put the emphasis on the individuals who helped destiny shape events," the author states in the preface of his survey of Mexican history and affairs. Consistent with his thesis, he sketches briefly the civilizations of the Toltecs, Aztecs, and Mayans, and presents the conquest of Mexico in terms of the personality of Cortés. The long struggle for independence and then for political and economic stability is the story of a succession of fervent individuals from Hidalgo and Morelos, the eighteenth-century patriot priest, through Santa Anna, the colorful adventurer, and Juarez, the Indian liberator, down to present-day statesmen. Mr. Strode writes with freshness, and with the authority of original research. But perhaps the most valuable parts of his book are the chapters dealing with the last two decades and especially with the presidency of Cardenas and Camacho. Cardenas — bold, honest, and a real friend of the people — the author regards as one of the greatest leaders Mexico has ever had. (*E. D.*)

Land of the Free. By Homer Carey Hockett and Arthur Meier Schlesinger. Macmillan. 1944. 765 pp.

This concise history of the American people from the Declaration of Independence to the Teheran conference is based upon the *Political and Social Growth of the American People,* of which Professor Hockett wrote the first volume and Professor Schlesinger the second. "Much of the original account has been rewritten," the authors state, "some of the material has been rearranged, a few new topics have been introduced, and the story of the Second World War has been told up to the time of the dating of the Foreword." Throughout, the authors have focused their attention on the growth of political and economic freedom, emphasizing the inherent strength of the Constitution and the triumph of the forces of nationalism in the Civil War. In the last half of the century, the nation wrestled with new problems of assimilation and development; the population concentrated in the cities and "Big Business" sought to strangle industry. "Only gradually," the authors remark, "did the public come to realize that, under modern conditions, unbridled freedom for the few threatened economic servitude for the many." The last two chapters are devoted to the Depression and the economic chaos it revealed, to the reforms of the New Deal, and to the opening of the second World War. In dealing with the unsolved problems of capital and labor, the question of extended government control, and the advantages of economic planning, the authors have written soberly and judiciously, always convinced that the American "experiment" is a continuing inspiration to the rest of mankind. (*E. L. A.*)

Library Notes

André Thevet's Portraits and Lives

A FIRST edition of Thevet's *Les Vraies Pourtraits et Vies des Hommes Illustres, Grecz, Latins, et Payens* has recently been purchased by the Library. The work was published in Paris in 1584 in three folio volumes. It is a collection of almost two hundred and fifty biographical sketches, all but eleven of which have accompanying portraits.

Thevet planned the *Pourtraits et Vies* as a history of civilization written in terms of biography, but while he has an occasional group with a common denominator of time, place, or achievement, on the whole what he offers is little more than a confused procession of genius. His choice of subjects indicates an unusual range of interest. There are rulers from all European countries save Scandinavia, and from Asia and Africa, as well as kings of Mexico, Peru, and Florida and the lord of the cannibals. There are scholars, artisans, soldiers, inventors, and ecclesiastics; there are Turks, Jews, Greeks, Persians, and Moors; and there are three women: Sappho, Artemesia, and Jeanne d'Arc — all rating from two to ten pages, according to the amount of information the author found, rather than the distinction of personality or achievement.

The portraits are unsigned and evidently the work of several engravers. They are copied from medals, portraits, and coins, some of which Thevet owned, some of which he borrowed, and many of them based on tradition or imagination. However, there are no cases of mistaken identity, such as are so often found in medieval collections.

The personages seldom come to life in these pages. They remain largely abstractions, which is a fault of the age, as few writers of the sixteenth century had anything better to show. His best sketches are not of his own contemporaries, but of those who lived a generation or so earlier. For example, his account of Cosimo dei Medici, ancestor of Queen Catherine, is quite as accurate as anything written before the present century. Similarly, his appraisal of Erasmus's contribution to learning would do credit to any modern critic. On the other hand, writing of his patron Cardinal Charles de Lorraine, he not only ignores the corrupt methods that minister used to attain his ends, but he attributes to him virtues he never possessed. Magellan, Cortez, and Pizarro are hurried over with brief comment on their voyages.

Thevet's merit lies in the range of his information, the result of his passion for "singularitez" as he called whatever was rare or curious. He was born in Angoulême, and took the habit of *Cordelier* when he was quite young, but he was not a "good religious." Theology did not interest him, and life in the cloister appeared to him a little short of prison. His one desire was to visit the places of which he had read in the books of Franciscan missionaries. Finally his superiors allowed him to go to Italy, providing he paid his own way. He set forth on his travels in the late summer of 1549, already in his forty-seventh year. In Piacenza he met Cardinal Jean de Lorraine, who was so taken with his naive curiosity that he furnished him means for a trip to the Holy Land. Thevet sailed from Venice in November, and stopped first at Constantinople where his interest in archaeology was aroused by a visit to the ruins of Chalcedon (the site of modern Scutari), and where he spent some time hunting medals, coins, and old marbles. On the way to Rhodes, the felucca ran into a storm and was driven into the port of Piraeus, which gave him a few days in Athens. From there he went to Alexandria, remaining either three months or three years — he himself gives both periods. He stayed in Palestine until 1554, when he returned to France and published an account of his travels, the *Cosmographie de Levant*.

The following year Thevet went to Brazil as almoner to Nicolas Durand, Sieur de Villegagnon, who was sent there by the Admiral Coligny to establish a colony for the Huguenots near the site of Rio de Janeiro. But Thevet was more interested in exploring the hinterland than in building a settlement. He

journeyed as far south as Rio Plata, taking notes on every aspect of Indian life and collecting whatever he could carry back to France. Having contracted malaria, he returned after three months on a vessel which skirted the coast of North America as far as Canada. So runs his own account. The Calvinist Léry, who went to Brazil the next year, insists that Thevet was confined to his bed all of the time and that his narrative was based only on hearsay.

Back in France, Thevet published his *Singularitez de la France Antarctique, Autrement Nommee Amerique,* which became a handbook for merchants interested in trans-Atlantic trade. The first edition, printed in Paris in 1558, was followed the same year by the second, from the Plantin press in Antwerp. The Library has a copy of this little sixteenmo volume.

That was Thevet's last trip. Released from monastic vows, he served as almoner to Catherine dei Medici and later as cosmographer, historiographer, and guardian of the King's treasures. He died in Paris in 1594.

His books of travel as well as the *Pourtraits et Vies* were harshly criticized by the Royal Councillor Jacques de Thou, who thought that Thevet, "having but a slight veneer of learning and prompted by a ridiculous vanity, wrote books that were mere compilations of what he had gathered from road-guides and from his own vain imaginings." The strictures were hardly deserved, for while Thevet lacked all sense of critical judgment, his accounts of what he himself had seen were as sound as those of his detractors. G. R. B. R.

An Unpublished Mathematical Treatise by Simon Bredon

FOR the history of medieval science in England the recently acquired Latin manuscript of the *Arithmetica theorica* by Simon Bredon (Biridanus), who flourished about 1380, is of exceptional interest. The manuscript, probably of the middle fifteenth century, is written on twelve large folio leaves in fine Gothic script; the margins contain numerous diagrams and geometric figures, as well as commentaries in a different hand. No title or author's name appears; the manuscript was formerly bound with other works in a volume which is believed to have belonged in the library of Dr. Nicolaus Pol, the physician of the Emperor Maximilian I. The *Census of Medieval and Renaissance Manuscripts in the United States and Canada* lists only one other manuscript of the treatise, in a private collection at Baltimore.

The text begins with a definition of the sciences taught at the time. "Geometry treats of the motionless magnitude," one reads. In contrast, astrology deals with the mobile, while arithmetic speaks of multitude. Characteristically, the author mentions music with these disciplines, for this belonged with arithmetic, geometry, and astronomy in the *quadrivium* or second stage of the Pythagorean curriculum which was generally followed in the Middle Ages. Bredon goes on to define even and uneven numbers and to explain them in various series and combinations. In the second half of the treatise he introduces proportional series of triangles and polygons.

Simon Bredon was, in fact, one of the first European writers on trigonometry. He was one of the great mathematicians of Merton, the oldest college of Oxford, which excelled in that field in the fourteenth century; for here worked Thomas Bradwardine, the most eminent English mathematician of the time, as well as Richard of Wallingford, John Maudith, John Ashenden, William Rede, and others. With the exception of Bradwardine's, their works have remained unpublished. Mr. R. T. Gunther, in his *Early Science in Oxford,* 1923, wrote of these pathfinders: "The results of their labours have never been printed, and but few ever look at their manuscripts: thus it is that we have no cognizance of work produced during a century in which Oxford could boast more Mathematicians than any country in Europe. This fact alone should point to the desirability of a critical re-examination of their writings."

Simon Bredon, a native of Winchcombe, was a famous physician, besides being a mathematician, astronomer, and astrologist. Dr. Heinrich Suter, in a study "Die Mathematik auf den Universitäten des Mittelalters," Zurich 1887, suggests that he, as well as Maudith, in the course of his medical and astrological

studies became acquainted with Arabic works on trigonometry. Bredon's versatility appears in the titles of his other works, among which are *In demonstrationes Almagesti, In quaedam capita Ptolemaei, Aequationes planetarum,* and *Expositio super Boetii Arithmeticam.* **M. M.**

James Truslow Adams on "The Puritan Family"

READERS of More Books will remember with pleasure the series of essays on religion and domestic relations in seventeenth-century New England, published by Edmund S. Morgan in the February, March, April, September 1942 and the January and May 1943 issues. Under the title *The Puritan Family,* these essays were recently reprinted in book form. In the October 1944 issue of *The American Historical Review* Mr. James Truslow Adams — author of *The Founding of New England, Epic of America. Frontiers of American Culture, Album of American History,* etc. — reviews Mr. Morgan's book. With the permission of the magazine, we reprint here the article:

"This small volume is the outcome, as the author states, of a Ph.D. thesis but it has none of the all too usual characteristics of that type of literature. It is a fine work of scholarship, not at all pedantic or immature and is well written and interesting. The critical "apparatus" is all there although Dr. Morgan, young as I presume he is, has a style and knows how to write a book and not just do spade work.

"The six chapters deal with various aspects of Puritan domestic relations, such as love and marriage, parenthood, the education of children, dealing with servants, and the family as a unit in the general social structure. The book is based on wide research among printed and manuscript sources, largely in the Prince Collection in the Boston Public Library but also elsewhere.

"On the whole the author's attitude toward the Puritans is *humanly* sympathetic but also, as a happy change from the filiopietism of so many New England writers, is *humanely* unbiased. In reading his pages one feels that here is the Puritan in his domestic life, neither damned nor sainted, but just as he probably was. In the final chapter Dr. Morgan explains why in his opinion Puritanism failed, and was bound to fail, to establish and maintain the political state at which the early founders had aimed. His views appear to me to be convincing.

"Scattered through the volume are many fresh facts, or at least facts so arranged and stressed as to give new impressions to even one who like myself soaked himself in New England history for many years. As an example I might mention page 37 and following, where attention is called to the custom of exchanging children between Puritan households and the reasons the author suggests for the practice. He runs back to the apprenticeship of the Middle Ages but he could go farther afield, and I suggest he or his readers compare page 5 and following of the late Bronislaw Malinowski's *Sexual Life of Savages.* By noting this rather odd cross reference I am not taking a slap at the Puritans, for I really think that a comparison of the two passages might indicate that the instincts of both the Puritans and the Trobriand Islanders stemmed from something deeper in human nature than may appear.

"So far as my knowledge carries me, the book seems to be extremely accurate and unusually devoid of slips. It strikes me as a very fine job, with the rainbow of hope of a lot of good work from the author in the future."

*

Copies of Mr. Morgan's book may be purchased at the Library — in paper covers for $1.00 and bound in attractive half-cloth, for $1.50.

Lectures at the Library

DURING December the following free lectures will be given in the Lecture Hall of the Central Library:

Jewish Book Week. (Program to be announced.) 8.00 Sunday, December 3.

Belgium and its Post War Problems. Dr. Albert E. Navez, Consul of Belgium in Boston. Illustrated. 8.00 Thursday, December 7.

New Views of Old Mexico. Cecil B. Atwater, A.R.P.S., President of the Boston Camera Club. Moving pictures

in color, covering more than 12,000 miles of travel by train, plane, automobile and horseback. (Field and Forest Club Course.) 8.00 Thursday, December 14.

Dickens' Christmas Carol. Edward F. Payne, President of the Boston Branch of the Dickens Fellowship. Illustrated. 3.30 Sunday, December 17.

The Romance of Boston Bay. Edward Rowe Snow. Illustrated. 8.00 Thursday, December 21.

Recitals at the Library

DURING December the following free recitals will be given in the Lecture Hall of the Central Library:

Music of the Old and New Worlds, A Comparison. Dr. Karl Geiringer, Professor of the History and Theory of Music, Boston University. Illustrated with music. 3.30 Sunday, December 3.

Violoncello Recital. Ellinor Benedict, violoncellist. 3.30 Sunday, December 10.

Song Recital. Victoria Samuelian, lyric-coloratura-soprano. 8.00 Sunday, December 10.

Christmas in Art and Poetry. Mrs. Arthur Dudley Ropes. Illustrated with slides and songs. 3.00 Monday, Dec. 11.

Concert of Christmas Music. Students from the Bergeron Vocal Studios under the direction of Marie A. Bergeron. 8.00 Sunday, December 17.

Selections from "The Messiah," and Poems and Hymns of the Late Cardinal William O'Connell. Madame Luisa Tosi and pupils. Madame Palmira Dellamano, guest pianist. 3.00 Monday, December 18.

Piano Recital. Leo Litwin. 8.00 Thursday, December 28.

The Lowell Lectures

DURING December the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

An Introduction to Comparative Mysticism. Jacques C. Marquette, Docteur des Lettres. *Fifth Lecture:* "Greek and Hebrew Sources of Christian Mystical Theology." 5.00 Monday, December 4. *Sixth Lecture:* "The Mystical Apotheosis of Christianity." 5.00 Thursday, December 7. *Seventh Lecture:* "Islam. Love and Beauty in Sufi Mystical Tradition." 5.00 Monday, December 11. *Eighth Lecture:* "Conclusion. The Role of Mysticism in the Coming Era." 5.00 Thursday, December 14.

History of Music for the Pianoforte. Willi Apel, Ph.D. *Fifth Lecture:* "The Emergence of Music for the Pianoforte (The Sons of Bach; Haydn; Mozart.)" 8.00 Friday, December 1. *Sixth Lecture:* "Beethoven and Schubert." 8.00 Tuesday, December 5. *Seventh Lecture:* "Pianoforte Music of the Romanticism." 8.00 Friday, December 8. *Eighth Lecture:* "Pianoforte Music of the Twentieth Century." 8.00 Tuesday, December 12.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books In Bates Hall

American psychiatric association. One hundred years of American psychiatry. Columbia Univ. 1944. Gen. Ref. RC335.A5

Annual magazine subject index, 1943. Faxon. 1944. Gen. Ref. 822.1

Book of Catholic authors, The. (Second series), edited by Walter Romig. Detroit, Romig. 1943. 332 pp. Gen. Ref. 794.2F

Botkin, Benjamin Albert, *editor.* A treasury of American folklore. New York, Crown Publishers. [1944.] Gen. Ref. GR105.B58

Britannica book of the year. 1944. Chicago, Encyclopaedia Britannica. 1944. 812 pp. Gen. Ref. 571.3

Coleron, Henry C., and F. Allen Burt. How to conduct army correspondence, a manual for all engaged in its preparation and use. Harper. [1943.] Gen.Ref.UB163.C65=UB163.C65

Garrette, Eva. A political handbook for women. Doubleday, Doran. 1944. Gen. Ref. JK274.G37

Humphrey, Richard Burton. The American notary manual. 2d edition. [Richardson-Dallas. 1944.] Gen. Ref. Centre Desk *3637.34

Lima, Hildebrando. Pequeno dicionario brasileiro da lingua portuguesa. 4.a.ed., refundida, rev. e aum. Rio de Janeiro. 1943. 1234 pp. Gen. Ref. 631.19

Menke, Frank G. Encyclopedia of sports. Illustrated by Willard Mullin. Revised and enlarged. Barnes. [1944.] Gen.Ref.GV11.M4

Rimington, Critchell. Fighting fleets . . . 1944 edition. Dodd, Mead. [1944.] 348 pp. Gen. Ref. Centre Desk

South American handbook for 1944. London, Trade and Travel Publications. [1944.] 797 pp. Gen. Ref. 641.24

Standard Catalog for High school libraries, 1943–44. Supplement to the 4th edition. 1942. Wilson. 1944. 224 pp. Gen. Ref.784.40

U. S. Army Air Forces. The official guide to the Army air forces: AAF, a directory, almanac and chronicle of achievement. Simon and Schuster. [1944.] Gen. Ref. UG633.A378

Year-book of the Congregational and Christian churches of the United States of America. General Council of the Congregational Christian Churches. 1944. 388 pp. Gen. Ref. 642.37

Bibliography

Rush, Nixon Orwin. A bibliography of the published writings of Rufus M. Jones . . . Together with a brief account of his life. Waterville, Me., Colby College Library. 1944.

Smith, Dorothy Elizabeth. Reading list on the four freedoms and the Atlantic charter. Chicago, National Council of Teachers of English. [1943.] *Z1037.S633

Biography. Letters

Axelrad, Jacob. Anatole France; a life without illusions 1844–1924. Harper. 1944. PQ2254.Z5A95

Chastenet, Jacques. William Pitt. Paris. 1943. DA522.P6C47

Goldman, Eric Frederick. John Bach McMaster, American historian. Univ. of Pennsylvania. 1943. E175.5.M2G6

Jones, Virgil Carrington. Ranger Mosby. Univ. of North Carolina. 1944.
The life of John Singleton Mosby, Confederate hero.

Korngold, Ralph. Citizen Toussaint. Little, Brown. 1944. F1923.T855
A biography of Toussaint Louverture, Negro leader and ruler of Haiti (1746?–1803).

Longaker, John Mark. Ernest Dowson. Univ. of Pennsylvania. 1944.

Morosco, Helen M., and Leonard Paul Dugger. The oracle of Broadway. Caxton Printers. 1944.
The life of Oliver Morosco, theatrical producer, written from his own notes and comments.

Walker, Stanley. Dewey, an American of this century. McGraw-Hilll. 1944. E748.D48W3
A highly sympathetic biography of Governor Dewey. Pp. 205–350 consist of speeches by Dewey.

Walpole, Horace, *Earl of Orford, 1717–1797.* Horace Walpole's correspondence with Mary and Agnes Berry and Barbara Cecilia Seton. Yale. 1944. *6541.52.11,12

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American automobile association. Service station directory. Washington, The Association. 1944. 100 pp. **TL153.A51

American Catholic who's who. 1944 and 1945. Vol. 6. Detroit, Romig. 1944. 503 pp. **CT4750.A51

Bickford, Hugh C. Excess profits tax relief; an interpretation of section 722 of the Internal revenue code. Prentice-Hall. 1944. 491 pp. NBS

Braun, Kurt. The settlement of industrial disputes. Philadelphia, Blakiston. 1944. 306 pp. NBS

Campbell, Walter S. Writing non-fiction. Boston, The Writer. 1944. 321 pp. NBS

Canadian mines handbook. 1944. Toronto, Northern Miner Press. 1944. 272 pp. **TN26.C21

Canners directory and lists of members of the Canning machinery and supplies association and the National food brokers association. Washington, National Canners Ass'n. 1944. 160 pp. **TX600.C22

Chamberlain, Neil W. Collective bargaining procedures. American Council on Public Affairs. 1944. 141 pp. NBS

Gibson, Hugh. The road to foreign policy. Doubleday, Doran. 1944. 252 pp. NBS

Groves, Harold M. Production jobs and taxes. McGraw-Hill. 1944. 116 pp. NBS
"Postwar revision of the federal tax system to help achieve higher production and more jobs."

Hedges, Joseph E. Practical fire and casualty insurance. Cincinnati, National Underwriter Co. 1943. 278 pp. NBS

Hegarty, Edward J. How to run a sales meeting. McGraw-Hill. 1944. 237 pp. NBS

Heldenbrand, H. V. Front office psychology. Revised edition. Chicago, Hotel Monthly Press. 1944. 137 pp. NBS

Hospital yearbook; 1944 hospital purchasing file, directory of hospital products, manufacturers' catalogs, editorial reference section. 22nd edition. Chicago, Modern Hospital Pub. Co. 1944. 912 pp. **RA968.M68

Hyatt, Delwyn, and Bennett Dodson. Mathematics for navigators. McGraw-Hill. 1944. 106 pp, NBS

Institute of internal auditors, inc. Year book. 1942 and 1943. New York, The Institute. 1944. 196 pp. **HF5667.A3.I61

Insurance almanac; who, what, where and when in insurance. An annual of insurance facts. 1944. New York, Underwriter Printing and Pub. Co. 1944. 1215 pp. **HG8019.I59
"Containing handy information of the insurance business, the officers and directors of all classes of companies, insurance department officials."

International labor office. Future policy, programme and status of the international labour organisation. Montreal, International Labour Office. 1944. 194 pp. NBS

Jennings, Burgess H., and Samuel R. Lewis. Air conditioning and refrigeration. 2d edition. International Textbook Co. 1944. 517 pp. NBS

Johnson, Emory R. The railroads and public welfare; their problems and policies. Simmons-Boardman Pub. Corp. 1944. 336 pp. NBS

Landis, Paul Henry. Population problems, a cultural interpretation. American Book Co. 1943. 500 pp. NBS

League of nations. Economic, financial and transit department. International currency experience; lessons of the inter-war period. League of Nations. 1944. 249 pp. NBS

MacDonald, Mary E. Federal grants for vocational rehabilitation. Univ. of Chicago. 1944. 404 pp. NBS

McMichael, Stanley L. McMichael's appraising manual, a real estate appraising handbook for use in field work and advanced study courses; 3d edition. Prentice-Hall. 1944. 715 pp. NBS

Mastai's classified directory of American art and antique dealer, 1944/45. 2d edition including Canada, Mexico and South America. New York, Mastai. 1944. 358 pp. **N8630.M42

Muller, Frederick. Public rural electrification. American Council on Public Affairs. 1944. 183 pp. NBS

Packaging catalog, 1944. New York, Packaging Catalog Corp. 1944. 766 pp. **HF5770.P11

Public works engineers' yearbook, including the proceedings of the 1943 Public works congress. 1944. Chicago, American Public Works Ass'n. 1944. 320 pp. **TD1.P97

Rimington, Critchell. Merchant fleets; a survey of the merchant navies of the world, with numerous contributed articles. Dodd, Mead. 1944. 293 pp. NBS

Sun Fo. China looks forward; with an introduction by Lin Yutang. Day. 1944. 276 pp. NBS

Tasmania, Bureau of census and statistics. Statistics of the State of Tasmania for the year 1942/43. 1944. **HA3113.A3

Tax institute, inc. Curbing inflation through taxation; symposium conducted by the Tax institute, February 7–8, 1944, New York. New York, Tax Institute. 1944. 261 pp. NBS

Thurston, John B., *editor*. Internal auditing, a new management technique. Stamford, Conn., Brock and Wallston. 1943. 450 pp. NBS
A symposium of addresses, discussions and other material developed under the direction of the Institute of internal auditors.

Wechsler, James A. Labor baron, a portrait of John L. Lewis. Morrow. 1944. 278 pp. NBS

Welles, Sumner. The time for decision. Harper. 1944. 431 pp. NBS

Wiesenberger, Arthur. Investment companies. 1944. New York, [Wiesenberger, 1944.] 254 pp. **HG4497.W65

Domestic Science

De Gouy, Louis P. The bread tray. Greenberg. [1944.] TX769.D4
Contains over 500 copies for various kinds of bread. "Its author is a great gourmet and an incomparable chef."—*Foreword* by Dorothy Thompson.

Hedrick, Ulysses Prentiss. Fruits for the home garden. Oxford Univ. 1944.

Taylor, Demetria M., *editor*. The soy cook book. Greenberg. [1944.] TX803.S6T3

Economics

Abend, Hallett. Treaty ports. Doubleday, Doran. 1944. HF3776.A62
American trade and diplomatic relations with China.

Bain, Joe Staten. The economics of the Pacific coast petroleum industry: Part I: Market structure. Univ. of California. 1944. 9338.22A100
Publications of the Bureau of business and economic research, University of California.

Bickford, Hugh C. Excess profits tax relief; an interpretation of Section 722 of the Internal revenue code. Prentice-Hall. 1944. 9336.2473A130

Bloch, Henry Simon. Economics of military occupation, selected problems. Revised edition. By Henry Simon Bloch . . . and Bert F. Hoselitz . . . Univ. of Chicago. [1944.] 9330.19355A12

Campbell, Dorcas Elisabeth. Careers for women in banking and finance. Dutton. 1944. 9331.4A34

Dempsey, Bernard William. Interest and usury. American Council on Public Affairs. [1943.] 9332.8A61
With an introduction by Joseph A. Schumpeter.

Dumke, Glenn S. The boom of the eighties in southern California. San Marino, Calif., Huntington Library. 1944. HD266.C2D8

Golob, Eugene Owen. The Méline tariff: French agriculture and nationalist economic policy. Columbia Univ. 1944. *3563.110.506

Hawtrey, Ralph George. Economic destiny. Longmans, Green. [1944.] 9330.1A479

Hedges, Joseph Edward. Practical fire and casualty insurance. National Underwriter Co. [1943.] 9368.1A21

International labor office, Geneva. Constitutional provisions concerning social and economic policy; an international collection of texts covering 450 countries and other governmental units. Montreal. 1944. *9342.A1

Kaplan, Abraham David H. The liquidation of war production; cancellation of war contracts and disposal of government-owned plants and surpluses. McGraw-Hill. 1944. 9338.91A8

Landauer, Karl. Theory of national economic planning. Univ. of California. 1944. 9338.91A10

McConnell, John Wilkinson. The basic teachings of the great economists. New Home Library. [1943.] 9330.1A483

McMichael, Stanley L. McMichael's appraising manual; a real estate appraising handbook for use in field work and advanced study courses. 3d edition. Prentice-Hall. 1944. 9333.3A71R

Pink, Louis Heaton. Freedom from fear; the interrelation of domestic and international programs. Harper. [1944.] 9368.4A150

Prentice-Hall, inc., New York. Government regulation of business; manpower, marketing, materials. [Prentice-Hall. 1944–
Loose-leaf. *9351.82A65

Tax institute. Curbing inflation through taxation, by Marriner S. Eccles, J. W. Oliver, Milton Gilbert [and others] . . . New York. Tax Inst. [1944.] 9332.573A56

Williams, John Henry. Postwar monetary plans and other essays. Knopf. 1944. 9332.A203

Education

Burton, Harry McGuire. The education of the countryman. Oxford Univ. 1944. LA633.B8
International Library of Sociology and Social Reconstruction.

Forrester, Gertrude. Methods of vocational guidance with specific helps for the teacher of business subjects. Heath. 1944. HF5381.F68

Lawson, Franklin Dana. The human voice, a concise manual on training the speaking and singing voice. Harper. [1944.] PN4162.L42

Syrkin, Marie. Your school, your children. A teacher looks at: what's wrong with our schools. New York, Fischer. [1944.]

Fine Arts

Architecture

Cruickshank, James, *editor.* Logan's collections. Aberdeen. 1941. *8104.05–105
Drawings by James Logan made in 1818–1820, of architectural features and monuments around Aberdeen.

New York, Museum of modern art. Built in USA, 1932–1944, edited by Elizabeth Mock, foreword by Philip L. Goodwin. New York, Museum of Modern Art. 1944. 8094.05–112

Art History and Theory

Bailey, Albert Edward, *editor.* The arts and religion. 1944. 4085.07–300
The Ayer lectures of the Colgate-Rochester Divinity School, 1943.

Morales de los Rios, Adolfo. Grandjean de Montigny e a evolucao da arte brasileira. Rio de Janeiro. [1941.] 4079.03–305

New York, Museum of modern art. Art in progress, a survey prepared for the fifteenth anniversary of the Museum of modern art, New York. [New York. 1944.] 4076.07–127
Reproductions of exhibited paintings and sculpture, followed by photography, films, architectural views, and specimens of industrial and poster design.

Schoen, Max, *editor.* The enjoyment of the arts. New York, Philosophical Library. [1944.] 4085.01–162
A philosophy of art, in which different contributors discuss the essentials in painting, sculpture, architecture, industrial arts, and also in poetry, drama, the novel, the movies, and music. George Boas writes on criticism.

Spencer, Cornelia. Made in China, the story of China's expression. Knopf. 1944. 4082.01–120

Cartoons

Baker, George. The sad sack. Simon and Schuster. [1944.] 8144.07–280
Cartoons depicting the troubles of "the Army's little man."

Price, George. Is it anyone we know? A Murray Hill omnibus containing all the cartoons from "Good humor man" and "It's smart to be people," together with some never before published in book form. New York, Murray Hill Books. [1944.] 8144.07–854

Rea, Gardner. The gentleman says it's pixies . . . Edited by Gurney Williams. McBride. 1944. 8144.07–860

Saturday evening post, The. Laugh it off cartoons from the Saturday evening post. Edited by Marione R. Derrickson. McGraw-Hill. [1944.] 8144.07–124

Williams, James Robert. The bull of the woods. Scribner. 1944. 8144.07–986
Cartoons of daily life in the machine-shop.

Iconography

Crane, Aimée, *editor*. Art in the armed forces. Pictured by men in action. Published by Hyperion Press, distributed by Scribner. [1944.] 4097.09–122

Turner, Walter James. A pictorial guide to many lands: the British commonwealth and empire. New York, Hastings House. [1944.] 4098.01–101

U. S. War dept. Our army at war; the story of American campaigns in World War II told in official War department photographs. Harper. [1944.] 4097.09–123

Wilcox, Richard. Of men and battle; pictures by David Fredenthal. New York, Howell, Soskin. [1944.] 4097.09–124

Painting

[Collection of selected Genji paintings]. 1934. 277 pp. *8068B.104
Plates printed on double leaves, Japanese style.

Douglas, Robert Langton. Leonardo da Vinci, his life and his pictures. Univ. of Chicago. [1944.] 4104.05–124
Three chapters are biographical; one deals with the collection of manuscripts, cartoons, etc. which Leonardo bequeathed to Francesco Melzi; one discusses methods of art criticism in relation to Leonardo; seven others treat of Leonardo's paintings in chronological order and suggest attributions.

French impressionists and their contemporaries represented in American collections, preface by Edward Alden Jewell, photo research and biographies by Aimée Crane. New York, Hyperion Press, publishers, Random House, distributors. [1944.] 8063.06–109
A large folio volume with reproductions, partly colored, of paintings by Carrière, Mary Cassat, Cezanne, Corot, Degas, Forain, Gaugin, Van Gogh, Manet, Monet, Pissaro, Redon, Renoir, and others. Incbludes brief biographies.

Gombosi, György. Moretto da Brescia. Basel. 1943. *4104.06–690

Goodrich, Lloyd. Winslow Homer. Published for the Whitney Museum of American Art by Macmillan. 1944. 8060.05–516

Merli, Juan. Picasso; el artista y la obra de nuestro tiempo. Buenos Aires. [1942.] 8063.07–845

Pagano, José León. Jorge Bristayn. Buenos Aires. 1943. *8060.09–204

Soby, James Thrall, and Dorothy C. Miller. Romantic painting in America. New York, Museum of Modern Art. [1943.] 8060.01–108

Sculpture

Barbeau, Charles Marius. Coté, the wood carver. Toronto, The Ryerson Press. [1943.] 8083.04–415
Jean Baptiste Coté, 1834–1907.

Hunt, Walter Bernard. Ben Hunt's whittling book. Bruce. [1944.] 8183.05–115

International business machines corporation. Sculpture of the western hemisphere, representing the Latin-American countries, the Dominion of Canada, the United States and its possessions from the permanent collection of International business machines corporation. New York. 1942. [43] pp. Illus. 8083B.150

Leeming, Joseph. Fun with clay; a book for beginners, giving methods, full directions, and designs for all types of modeling with both selfhardening and kiln-baked clays. Lippincott. [1944.] 8085.04–110

Geography. Maps

Brown, Ernest Francis. The war in maps; an atlas of the New York Times maps; text by Francis Brown. Oxford Univ. 1944. D743.3.B7 1944

Weigert, Hans Werner, and Vilhjalmur Stefansson, *editors*. Compass of the world; a symposium on political geography. Maps by Richard E. Harrison. Macmillan. 1944. JC319.W36
A symposium on political geography, with discussions of geopolitics, airways, the northward course, relations with Asia, population trends, etc. Among the contributors are Archibald MacLeish, Edmund A. Walsh, Quincy Wright, Vilhjalmur Stefansson, Frank W. Notestein, and others.

History

America

Adams, Henry, *1838–1918*. The War of 1812 . . . Edited by Major H. A. DeWeerd. Washington, Infantry Journal. [1944.]

Beard, Charles A., and Mary R. Beard. A basic history of the United States. New York, New Home Library. 1944. E178.B39 1944

Hicks, John Donald. A short history of American democracy. Houghton Mifflin. [1943.] E178.1.H56

Johnsen, Julia Emily, *compiler*. Canada and the western hemisphere. Wilson. 1944. *5598.319.17.No.3

Wabeke, Bertus Harry. Dutch emigration to North America, 1624–1860: a short history. New York, Netherlands Information Bureau. 1944. E184.D9W3

Europe

Norem, Owen Joseph Christoffer. Timeless Lithuania. Chicago, Amerlith Press. 1943. DK511.L27N6
A history of Lithuana from antiquity to 1940.

Thorndike, Lynn. University records and life in the Middle Ages. Columbia Univ. 1944.

The Present War

Brady, Alexander, and F. R. Scott, *editors*. Canada after the war. Toronto, Macmillan. 1944. D829.C2B7 1944
Issued under the auspices of the Canadian institute of international affairs.

Gibson, Hugh. The road to foreign policy. Doubleday, Doran. 1944. E744.G5

Hailey, Foster Bowman. Pacific battle line. Macmillan. 1944. D767.H3
The first two years of the Pacific War.
"Much of the material contained was gathered first-hand, as a correspondent for the *New York Times*, at sea and ashore with the navy, the marines, and the army, from Christmas Day, 1941, to the conclusion of the Aleutian campaign in August, 1943. All areas except the Philippines, the East Indies, and New Guinea were visited during those twenty months."—Author's *Foreword*.

Haven, Violet Sweet. Gentlemen of Japan, a study in rapist diplomacy. Chicago, Ziff-Davis Pub. Co. [1944.] DS841.H32
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